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FERNÁN CABALLERO

NARRACIONES

EN ESPAÑOL Y EN INGLÉS

UNA MADRE (Episodio de la Batalla de Trafalgar) LA FLOR DE LAS RUÍNAS, LA CONCIENCIA, EL ESCAPULARIO

LIBRO EXPRESAMENTE ADAPTADO PARA EL USO DE LOS ESTUDIANTES DEL INGLÉS Ó EL CASTELLANO, ARREGLADO, TRADUCIDO Y AUMENTADO CON DATOS HISTÓRICOS Y BIOGRÁFICOS, Y EXPLICACIONES GRAMATICALES Y DE MODISMOS, Y CON UN EXTRACTO DE LA CÉLEBRE BATALLA NAVAL

POR

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NOTA.—Las letras *bastardillas (italics)* indican que la palabra ó frase está explicada en notas al final del libro.

I

Fernán Caballero.

Cecilia Bohl de Fáber, distinguida escritora española, conocida del público por el seudónino de FERNÁN CABALLERO, hija de don Juan Nicolás, también escritor, de origen alemán, nacio en Sevilla, en 1797, y murió en la misma ciudad el año de 1877.

Durante algún tiempo habitó el *Alcázar* de su ciudad natal, especial y raro privilegio que se le concedió á nuestra inspirada autora, durante la composición de algunas de sus celebradas producciones.

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the book.

I

Fernán Caballero.

Cecilia Bohl de Faber, a distinguished Spanish writer, known to the public under the pseudonym of FERNÁN CABALLERO, daughter of Don Juan Nicolás, also a writer, of German origin, was born in Seville, in the year 1797, and died in the same city in 1877.

For some time she dwelt in the Alcázar of her native city, a special and rare privilege which was granted to our inspired authoress, during the composition of some of her celebrated productions.

¿Quién no conoce en España, Europa y hasta en América, á la ilustre dama que, con una modestia tan sólo comparable á su talento, procuró ocultar, *con tan vivo empeño* durante su vida, que era la autora de tantos cuadros inmortales como creó é hizo famosos bajo aquel seudónimo?

¿Quién que tenga amor á la literatura honrada de España, á la fiel é ingenua expresión de la vida íntima de nuestro *pueblo*, no ha leído y admirado alguna siquiera de las obras que, como olorosas flores del campo, *esmaltan* la corona del autor?

FERNÁN CABALLERO no conoció bien todo el encanto de su país natal hasta que vió otros. Recorrió á Francia, Italia, Austria, Inglaterra, Alema-

Who is there in Spain, in Europe, and even in America, that does not know the illustrious lady who, with a modesty comparable with her talent only, endeavored to conceal, with such intense firmness during her life, that she was the authoress of so many immortal pictures which she created and made famous under this pen-name?

Who is there that having a love for the honored literature of Spain, for the faithful and candid expression of the familiar life of our people, has not read and admired one at least of those works which, like fragrant flowers of the field, adorn the author's brow?

FERNÁN CABALLERO knew not well the enchantment of her native land until she had seen others. She ran through France, Italy, Austria, Eng-

nia, haciendo un estudio de sus costumbres y literaturas. Por instinto había conocido los encantos de su *Andalucía*, pero cuando la vió de nuevo fué cuando realmente la vió y cuando aquella tierra privilegiada se le presentó con toda su gracia y esplendor. Pudiendo compararla con las otras, túvole más afecto y consagróle preferencia más ilustrada; y el día que descubrió que poseía la habilidad para pintarla, no hizo ciertamente lo que esos artistas que, *apenas* se figuran haber puesto el pie en tierra desconocida, no perdonan ni el más leve *pormenor*, y perjudican tanto á la verdad de la copia á fuerza de querer que en ella figure todo.

Los cuadros y narraciones de Fernán Caballero, como los de Wálter

land, Germany, making a study of their customs and their literature. She had by instinct felt the spell of her own Andalucía, but it was only when she saw it again that she saw it as it really was—a privileged country presenting itself to her, with all its grace and splendor. Being now able to compare it with the others which she had seen, it impressed her with a deeper affection and consecrated her more enlightened preference for it; and on the day when she discovered that she had the ability to picture it, she surely avoided the error of those artists who, as soon as they believe they have placed their feet upon an unknown land, do not pardon the omission of even the most trifling detail, and sacrifice so much to the faithfulness of the copy through the desire to make it represent all.

Scott, cuyo nombre se viene naturalmente á la memoria y á los labios siempre que se habla de Fernán, tienen esa verdad interesante que proviene de una observación sincera y profunda y no de la sorpresa *de un encanto pasajero.*

Las novelas de Fernán Caballero, á más de ser muestras del realismo más puro é ingenuo, son *dechados de moral.*

Nadie ha pintado con tanto acierto la vida íntima, las escenas del hogar doméstico, las costumbres populares. Nadie ha comprendido tan bien el mérito de acciones que pasan para muchos desapercibidas, la razón de ciertas prácticas, la filosofía de ciertos dichos vulgares.

The pictures and tales of FERNÁN CABALLERO, like those of SIR WÁLTER SCOTT—whose name comes naturally to the memory and to the lips whenever FERNÁN is mentioned—have this interesting truth which arises from a sincere and profound observation and not from the surprise of a passing spell.

The novels of FERNÁN CABALLERO besides being specimens of the purest and most ingenuous realism, are models of morality.

No one has painted with so much effect the familiar life and scenes of Home, and popular customs. No one has so well understood the real worth of actions which escape the observation of so many, the reason for certain practices, the philosophy of certain vulgar sayings.

Cuando al aparecer su primera producción, decía uno de nuestros más distinguidos literatos que LA GAVIOTA era *el primer albor* de un hermoso día, el primer florón de la gloriosa corona poética que *ceñiría las sienes* de un WÁLTER SCOTT español, expresaba una gran verdad, que el tiempo confirmó luego con *fallo* irrevocable. WÁLTER SCOTT tiene, en un grado superiorísimo, la intuición de lo bello y de lo bueno que penetra las *tinieblas* del alma en las condiciones sociales; y esto es lo que, según la crítica inteligente, constituye el encanto y el mérito moral de sus novelas.

Nosotros no conocemos ningún escritor, desde aquel célebre novelista, que haya alcanzado esta cualidad

When, upon the appearance of her first work, one of our most distinguished scholars said that LA GAVIOTA was the dawn of a beautiful day, the first flower of the glorious poetical crown which would surround the temples of a Spanish WÁLTER SCOTT, he expressed a great truth which time after confirmed with its irrevocable judgment. WÁLTER SCOTT possesses, in the highest degree, the intuitive perception of the beautiful and the good which penetrates the darkness of the soul in social conditions; and it is this, that, with the intelligent critic, constitutes the charm and the moral worth of his novels.

We know no writer, since this celebrated novelist, who has acquired this

con tanta perfección como FERNÁN CABALLERO.

UN VERANO EN BORNOS es el título de uno de sus preciosos libros donde se limita á describir escenas de la vida real y ordinaria. La pureza de los sentimientos de que FERNÁN CABALLERO está siempre poseído; la dulzura de los afectos de familia; la fidelidad con que retrata el *suelo* y las costumbres de aquel *risueño* país de Andalucía; la amenidad de su estilo franco, ingenuo, vivo, apasionado; siempre gracioso, siempre poético, ya interpretando el lenguaje de las *aves*, ya leyendo en la fisonomía de las flores, ya en la mirada de las estrellas: he aquí algunas de las bellezas que esmaltan las páginas de este libro.

faculty with such perfection as FERNÁN CABALLERO.

UN VERANO EN BORNOS is the title of one of her precious works in which she limits herself to describing scenes of real and ordinary life. The purity of sentiment which FERNÁN CABALLERO always possesses; the sweetness of family affection; the fidelity with which she portrays the country and the customs of that smiling land of Andalucía; the amenity of her frank, ingenuous, lively, impassioned style—always graceful, always poetic, now, interpreting the language of birds, at another, reading the physiognomy of flowers, and again the appearance of the stars—these are some of the beauties which adorn the pages of this book.

En su novela "Clemencia," hácenos admirar el bellísimo *pincel* que trazó las líneas de "La Gaviota," de "Elia," de "Lágrimas" y de todas, en fin, sus preciosas novelas. "Clemencia" es admirable por la sencillez, por la bondad del pensamiento, y, sobre todo, por la rara perfección en el *desempeño*. En la pintura de aquella joven, tan bella de alma como de cuerpo, y tan inteligente como bella, nos muestra que siempre guarda el cielo recompensas para la virtud, y que aun en medio de las tempestades de la vida, la resignación, hija de la virtud, es una verdadera felicidad.

¡Cuánta perfección y profundidad hay en la pintura de los caracteres, *ya estén bosquejados á grandes rasgos*,

In her novel "Clemencia" she makes us admire the beautiful limner of "La Gaviota," of "Elia," of "Lágrimas" and in short of all her precious creations. "Clemencia" is admirable for its simplicity, its charity of thought, and especially the masterly perfection of its execution. In the picture of that young girl—as beautiful of soul as of body, and as intelligent as she is beautiful—she shows us that Heaven always rewards virtue, and that even in the midst of the tempests of life, resignation—the daughter of virtue—is a veritable source of happiness.

What perfection and depth in the painting of her characters, now merely outlined by bold strokes, now leisurely

ya descritos con detenimiento! ¡Qué contrastes tan naturales y tan llenos de atractivo; qué toques tan ingeniosos en todos los cuadros; qué animación y qué movimiento en todas las narraciones!

La pluma de FERNÁN CABALLERO es como el sol que todo lo vivifica y embellece. Las situaciones están presentadas con tal interés y con tanta verdad, que producen en el alma un encanto irresistible.

Nueva York, 6 de marzo de 1901.

described! How natural and magnetic the contrasts! How ingenuous the touches in all the pictures! What animation and what movement in all the tales!

The pen of FERNÁN CABALLERO is like the sun which vivifies and embellishes everything. The situations are presented with such interest and such truth, that they create in the soul an irresistible spell.

New York, March 6th, 1901.

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II

Una Madre.

Bosquejo de la Batalla de Trafalgar.[1]

Allí quedó arruinada y deshecha toda la marina española.

Acaeció este memorable combate el 20 de octubre de 1805, entre la escuadra inglesa que mandaba el almirante Nelson,[2] y las de España y Francia unidas, á las órdenes del almirante francés Villeneuve.[3] Los ingleses tenían casi igual número de *buques* al

(1) CABO DE TRAFALGAR, un bajo promontorio en la costa sur de España, entre Cádiz y Gibraltar.

(2) HORATIO NELSON, el más grande de los almirantes de la Gran Bretaña, nació en 1758. Después de su gran victoria del Nilo, 1798, y la de Copenhagen en 1801, se coronó de gloria en Trafalgar. Nelson murió en esta batalla tal como lo apetecen semejantes hombres, en medio del estruendo de su más grande victoria.

(3) PIERRE CHARLES DE VILLENEUVE, contralmirante francés, fué designado por Napoleón, en 1804, para preparar la expedición contra Inglaterra. Mandaba las escuadras francesa y española en la batalla de Trafalgar, donde fué hecho prisionero. Después de recobrar su libertad, se volvió hipocondríaco y se suicidó en Rennes, Francia, el año 1806.

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the Book.

II

A Mother.

Sketch of the Battle of Trafalgar.[1]

At this place all the Spanish fleet was ruined and destroyed! This memorable battle was fought the 20th of October, 1805, between the English fleet, commanded by Admiral Nelson,[2] and the combined fleets of France and Spain under the command of the French Admiral Villeneuve.[3] The English had almost an equal

(1) CAPE OF TRAFALGAR, a low promontory on the south coast of Spain, between Cádiz and Gibraltar.

(2) HORATIO NELSON, the greatest of Britain's Admirals, born in 1758. After his great victory of the Nile, 1798, and that of Copenhagen in 1801, he crowned himself with glory at Trafalgar. Nelson died in this battle as such men wish to die, amidst the thunder of his mightiest victory.

(3) PIERRE CHARLES DE VILLENEUVE, French Rear-Admiral, was chosen by Napoleon, in 1804, to prepare the expedition against England, and was in command of the French and Spanish fleets at the battle of Trafalgar where he was taken prisoner. After gaining his liberty he became despondent and committed suicide at Rennes, France, 1806.

que contaban las escuadras española y francesa.

Al avistar el almirante español Gravina,[4] que mandaba la vanguardia, la línea de batalla que traía formada el enemigo, y *disgustado* desde antes de salir de Cádiz con las disposiciones de Villeneuve, pidió permiso para *maniobrar* solo, permiso que le fué negado por Villeneuve. Poco después éste, desde el *navío* almirante BUCENTAURO, hizo señal de *virar en redondo*, movimiento que fué muy criticado por los comandantes españoles, quienes desde aquel momento desconfiaron de la victoria, especialmente con los vientos que reinaban, contrarios por completo

(4) DON CARLOS GRAVINA, DUQUE DE GRAVINA, contralmirante de la armada española, nació en 1747. Mandaba la escuadra española en la batalla de Trafalgar en la que fué mortalmente herido.

number of vessels to that of the French and Spanish fleets.

The Spanish Admiral Gravina[4] who commanded the van, on descrying the line of battle which the enemy had formed, and being displeased even before sailing from Cádiz, with the orders of Villeneuve, sought for himself permission to manœuvre separately which was refused him by Villeneuve. Shortly after, the latter signaled from the BUCENTAURO, directing the ships to veer around; a movement which was condemned by the Spanish commanders who, from that moment, became doubtful of victory, especially as the wind then prevailing was com-

(4) DON CARLOS GRAVINA, DUKE OF GRAVINA, born in 1747, Rear-Admiral of the Spanish Navy, was in command of the Spanish Squadron at the battle of Trafalgar where he was mortally wounded.

para aquella nueva posición de los barcos.

Los ingleses, *por una diestra y atrevida maniobra* que les puso á favor del viento, lograron cortar la línea de la escuadra enemiga y colocarla entre dos fuegos, empezando entonces un largo y horroroso combate en el que casi todos los navíos españoles y algunos de los franceses, sin que pudieran ser auxiliados por el resto de la escuadra, á causa del desorden que causó el movimiento antes citado, sostuvieron un nutridísimo fuego, defendiéndose contra triplicadas fuerzas.

Los navíos españoles SANTÍSIMA TRINIDAD, que montaba el jefe de escuadra contralmirante Cisneros, y que tenía por comandante á don Francisco

pletely contrary to this new position of the vessels.

The English, by a skillful and bold manœuvre to which this wind was favorable, succeeded in cutting the enemy's line, thereby placing its fleet between two fires, whereupon a long and horrible battle began, in which almost all the Spanish ships and some French ones, not being able to obtain help from the rest of the fleet, on account of the disorder created by the movement abovementioned, kept up an incessant volley firing in defending themselves against thrice their number. The Spanish vessels SANTÍSIMA TRINIDAD—which had on board Real-Admiral Cisneros, chief of squadron, and which was commanded by Don Francisco J. de Uriarte—

J. de Uriarte, y el PRÍNCIPE DE ASTURIAS mandado por Gravina, hicieron prodigios de valor y heroísmo, habiendo momentos en que el primero se vió rodeado por doce navíos ingleses de primer orden, uno de ellos el VICTORY, que mandaba en persona Nelson.

Terminado el combate al anochecer, los ingleses tenían apresados diecisiete buques, franceses y españoles, y habían hecho prisionero al almirante Villeneuve, cuyas escuadras tuvieron seis mil *bajas*. Los buques ingleses quedaron todos *desmantelados*, y sus dotaciones sufrieron una pérdida de tres mil hombres, entre ellos el almirante Nelson, herido mortalmente al principio de la batalla por una bala de fusil que le atravesó el pecho.

and el PRÍNCIPE DE ASTURIAS, commanded by Gravina, performed prodigies of valor and heroism; there having been moments when the former was surrounded by twelve English vessels of the first class, one of which was the VICTORY, commanded by Nelson in person.

The conflict terminated at nightfall; the English had captured seventeen ships—French and Spanish—and had taken prisoner Admiral Villeneuve, whose fleets sustained six thousand casualties. The English ships were all dismasted with a loss of three thousand men, among them Admiral Nelson who was mortally wounded at the commencement of the conflict by a rifle bullet which pierced his breast.

Su agonía se prolongó hasta el caer de la tarde; no perdió ninguno de los pormenores del combate ni se extinguió su genio de militar y de marino sino cuando la última fugitiva palpitación de la vida se disipó en su cuerpo herido. Atormentado por horribles dolores, no dejó de dictar órdenes, enterándose de los movimientos de ambas escuadras, y, cuando se le hizo saber el triunfo de la suya, exclamó: "Bendito sea Dios; he cumplido con mi deber."

Un cuarto de hora después espiraba el primer marino de nuestro siglo.

Entre los jefes españoles que perdieron la vida, víctimas de su deber y *luchando* del modo más heróico, ó que fueron mortalmente heridos, se

His agony was prolonged until nightfall, but he did not lose any of the details of the battle, and his military genius was extinguished only when the last fleeting life-beat had ceased in his wounded body. Tormented by horrible suffering he did not cease to give orders or to follow the movements of both fleets, and when at last he was informed of his victory he exclaimed, "May God be blessed, I have done my duty."

A quarter of an hour after, the foremost naval commander of our century expired.

Among the Spanish leaders who perished while performing their duty, and fighting most heroically, or who were mortally wounded, were, among

cuentan, entre otros, á Gravina, el almirante de la escuadra, y á Álava, segundo jefe, á Galiano, Escaño, Alcedo, Moyna, Olaeta y Churruca,[1] quien tenía el presentimiento de este gran desastre desde la salida de Cádiz.

Este insigne marino, como Gravina, Cisneros y Álava, había opinado contra dicha salida, porque confiaba poco en la inteligencia del jefe francés Villeneuve. Todos sus pronósticos salieron ciertos, hasta el de su muerte, pues es indudable que la presentía, seguro como estaba de no alcanzar la victoria. Dos días antes

(1) DON COSME D. CHURRUCA, general de la armada española, nació en 1861. Fué autor de muchos trabajos geográficos y astronómicos, algunos de los cuales fueron adoptados por Francia. Napoleón le honró con diversas distinciones. Churruca mandó el San Juan en la batalla de Trafalgar, donde luchó contra seis navíos á la vez, defendiéndose heróicamente, hasta que una bala de cañón le llevó la pierna derecha, de resultas de lo cual murió tres horas después sin permitir que el San Juan, apenas á flote, arriara su pabellón.

others, Gravina, Admiral of the fleet, Álava second in command, Galiano, Escaño, Alcedo, Moyna, Olaeta and Churruca,[1] who had a presentiment of this great disaster from the time of setting out from Cádiz.

This illustrious naval Commander —like Gravina, Cisneros and Álava— was opposed to this setting out, because he had very little confidence in the ability of the French Commander Villeneuve. All his forebodings were confirmed, including that of his death, for there is no doubt that he foresaw it, sure as he was, of not being victorious. Two days previous to that of

(1) DON COSME D. CHURRUCA, general of the spanish navy, was born in 1761. He was the author of many astronomic and geographic works, some of them adôpted by France. Napoleon honored him with different distinctions. Churruca was in command of the ship San Juan, at the battle of Trafalgar, where he fought against six ships at the same time, defending himself heroically till a bomb took away his right leg. He died of this wound three hours later, without allowing the San Juan, though in a sinking condition, to lower her colors.

del de la batalla escribía á un amigo suyo diciéndole: "Si llegas á saber que mi navío ha sido hecho prisionero, dí que he muerto."

Churruca era hombre religioso, porque era un hombre superior. El 20, á las once de la mañana, mandó subir toda la tropa y marinería; *hizo que se pusieran de rodillas*, y dijo al capellán con solemne acento: "Cumpla Vd., padre, con su ministerio, y absuelva á esos valientes que ignoran lo que les espera en el combate."

Concluída la ceremonia religiosa, les mandó ponerse en pie, y hablándoles en tono persuasivo y firme, exclamó: "¡Hijos míos: en nombre de Dios, prometo la bienaventuranza al que muera cumpliendo con sus debe-

the battle, he wrote to a friend of his telling him: "If you should be informed that my ship has been captured, say that I have died."

Churruca was a religious man, because he was of a superior character. At eleven o'clock on the morning of the 20th, he ordered all the soldiers and mariners to come on deck, made them kneel and said to the chaplain in a solemn tone, "Father, perform your holy offices and absolve these valiant men who know not what awaits them in the conflict."

The religious ceremony concluded, he ordered them to rise, and addressing them in a persuasive and firm tone, exclaimed: "My children, in the name of God I promise the beatitudes to him who shall die in the performance of his

res! Si alguno faltase á ellos, le haré fusilar inmediatamente, y si escapase á mis miradas ó á la de los valientes oficiales que tengo el honor de mandar, sus remordimientos le seguirán *mientras arrastre el resto de sus días, miserable y desgraciado.*"

Esta arenga, tan elocuente como sencilla, que hermanaba el cumplimiento del deber militar con la idea religiosa, causó gran entusiasmo en la dotación del SAN JUAN.

Churruca, con su ojo previsor, tan pronto como Villeneuve hizo la señal para que la escuadra virase en redondo, llamó á su segundo Moyna, muerto también aquel día en su puesto, como su jefe, y le manifestó que ya consideraba perdida la acción con tan torpe maniobra.

duty! Should any one fail in this I will cause him to be immediately shot, and if he should escape my sight or that of the brave officers whom I have the honor to command, his remorse will pursue him as long as he drags out the rest of his days a miserable and degraded being."

This harangue, as eloquent as simple, which harmonized the performance of military duty with the religious idea, caused great enthusiasm in the crew of the SAN JUAN.

Churruca, with his foreseeing eye, as soon as Villeneuve signaled for the fleet to veer around, cried out to Moyna, his second in command—who, like his chief, died also that day at his post—and declared to him that he already considered the battle lost through such a stupid manœuvre.

Todos los jefes de escuadra y comandantes comprendieron desde luego el error; sólo el que les mandaba permaneció ciego ante la evidencia del desacierto que tantos desastres había de causar.

All the chiefs of squadron and commanders from this moment realized the blunder; only he who commanded them remained blind to the evidence of the error that caused so many disasters.

NOTA—Las letras *bastardillas (italics)* indican que la palabra ó frase está explicada en notas al final del libro.

Una Madre.

Capítulo Primero.

Era el domingo 20 de Octubre de 1805. El día se *había ataviado* de su más brillante esplendor. *La muralla gualda* que circunda á Cádiz, como un arco de oro, se hallaba llena de gentes *que tendían sus miradas hacia la bahía; pero sus semblantes abatidos* y sus labios silenciosos contrastaban con el alegre azul del cielo.

Las escuadras combinadas salían del puerto. *Las velas hinchadas de esperanza y denuedo, los ligeros y gallardos pabellones, don precioso de la patria, que llevaban como penacho,*

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the book.

A Mother.

Chapter I.

It was Sunday the 20th of October 1805. The day was adorned in its most brilliant splendor. The yellow wall which surrounded Cádiz—like a golden bow—was filled with people who steadfastly gazed in the direction of the bay, but their dejected looks and silent lips were in contrast with the joyful azure of the sky.

The combined fleets were sailing out of the harbor. The sails inflated with hope and courage, the light and graceful flags—the country's precious gift—which they carried like a plume,

hacía que se asemejasen estos buques á caballeros armados, marchando para un torneo con *pasos lentos, mesurados y orgullosos. El mar centelleaba con los vivos rayos del sol.* Un viento fresco y ligero acariciaba como un niño su brillante superficie; el cielo estaba puro y sereno, como si *jamás debiera estar manchado y turbado por la tempestad.*

En el balcón de una de las casas del hermoso barrio de San Carlos, se hallaba una mujer con los ojos fijos en el mar *surcado por los navíos. De tiempo en tiempo un cañonazo* interrumpía el silencio de esta grandiosa escena, de estos solemnes momentos que preparaban á la historia una de sus más fúnebremente brillantes pá-

made these vessels appear like armed men, marching to a tournament with slow measured and proud steps. The sea scintillated with the bright rays of the sun. A cool and light breeze caressed its glistening surface as if it were a child; the sky was pure and serene as if it was never to be darkened and disturbed by tempests.

On the balcony of one of the houses, in the beautiful district of San Carlos, stood a woman with her eyes fixed upon the sea which was furrowed by the ships. From time to time the report of a cannon disturbed the silence of this splendid scene, of those solemn moments which were preparing for history one of its most sorrowfully brilliant pages. The brazen mouths exclaimed, "Farewell! Farewell! beloved!" to the young maiden who

ginas. Las bocas de bronce decían ¡adiós! ¡Adiós, amada! á la joven *que encerrada en su estancia torcía* con angustia sus blancas manos. ¡Adiós, amigos y compatricios! á los que, reunidos para verlos salir, los seguían con sus miradas, sus votos y sus esperanzas. ¡Adiós, patria! á la tierra que quizás no volverían á pisar; y á aquella mujer solitaria é inmóvil en su balcón, le decían ¡adiós, Madre!!!

Á pesar de la apacibilidad del día, los expertos marinos españoles previeron la próxima tempestad. Los generales *Gravina* y *Álava* hicieron presentes sus observaciones al almirante francés *Villeneuve*, comandante en jefe de las escuadras combinadas.

"Todas las circunstancias lo resisten, —dice en el sermón que en las honras

closeted in her room wrung her fair hands in agony. "Farewell friends and countrymen!" to those who, gathered together to see them depart, followed them with their gaze, their supplications and their hopes. "Farewell, dear Country!" to the land which they would perhaps not return to press, and to that mother, solitary and motionless on her balcony they cried out, "Farewell Mother!"

Notwithstanding the peacefulness of the day, the experienced Spanish sailors foresaw the approaching tempest. Generals Gravina and Álava stated their observations to the French Admiral Villeneuve–Commander-in-chief of the combined fleets.

"All the circumstances are opposed to it," says Doctor Ruíz y Román

fúnebres del general Gravina predicó el doctor Ruíz y Román—todas las circunstancias lo resisten: Gravina las ve, pronostica un desastre, mil muertes se ofrecen á su vista, más excediendo á su propio juicio su obediencia, contesta cual otro Macabeo:

"*Lejos de mí la fuga ni algún temor cobarde;* si es llegado el término á mi vida, moriré con valor, *y sin manchar* mi gloria."

Villeneuve insistió. Sabía que iba á ser destituído por Bonaparte; pocos momentos le quedaban de mando, y quiso aprovecharlos para vencer ó morir.

¡Cuántas lágrimas y cuánta sangre costó ese desesperado proyecto! Proyecto heróico, si hubiese sido individual.

in the oration which he delivered at the funeral obsequies of General Gravina; "all the circumstances are opposed to it;" Gravina sees them, foretells a disaster; the vision of a thousand dead presents itself to him, but his obedience overcoming his own judgment, this other Maccabee replies: "Far from me be flight or cowardly fear; if my time to die is come, I shall die bravely and without blot on my name."

Villeneuve insisted. He knew that he was about to be dismissed by Bonaparte; few moments of command were left to him, and he wished to turn them to account by either conquering or dying.

How many tears and how much blood this desperate project cost!—a heroic project had it been confined to one individual.

Capítulo Segundo.

La señora de C., viuda de un general de marina, tenía tres hijos; todos tres seguían la gloriosa carrera de su padre, y partían en esta *armada* para arrostrar la furia de los elementos, de los combates, y la brillante estrella de un *Nelson.* Sus tiernos ojos de madre, se fijaban en aquellos buques y los elevaba después al cielo, implorando la intercesión del Juez supremo.

No escuchaba ni veía, aunque estaba á su lado, á la anciana María, *ama* de aquellas criaturas, y perteneciente á la familia, si no por los vínculos de la sangre, por los del corazón.

—Señora—decía la anciana, *sumiéndose* las lágrimas con un valor y

Chapter Second.

Madame de C., widow of a naval general, had three sons; all three followed the glorious career of their father, and went with this fleet to encounter the fury of the elements, of fighting, and the brilliant star of a Nelson. She fixed her tender maternal eyes on those ships, and then raised them towards Heaven, imploring the intercession of the Supreme Judge.

She was not listening to, nor did she see, although at her side, old Marie, nurse of these boys, who belonged to the family, if not by the tie of blood, yet by that of affection.

"Madame," said the old woman, smothering her tears with a bravery

una abnegación de que sólo es capaz el más profundo cariño—¿es por ventura la primera vez que les ha visto usted salir á la mar y les ha vuelto á ver buenos y salvos? ¿Ha perdido usted la confianza en Dios? ¿Quiere usted morir de pena antes de que vuelvan? ¡Vamos, valor!

Y María *procuraba sonreirse;* pero esta sonrisa era un último esfuerzo; alejábase con el corazón destrozado, y se acercaba á otro balcón para fijar sus ojos sobre aquellos barcos.

—¡Ah, hijos míos!—murmuraba entre *sollozos;*—¡nosotras que os hemos preservado con tanto *esmero* del menor viento; nosotras, que os lavábamos con agua templada por miedo de que os resfriase la fría; nosotras *que vigilamos vuestro sueño* como el de un enfermo; que no os dejábamos

and a self–denial of which only the profoundest affection is capable—"is this perchance the first time that you have seen them go to sea and return again safe and sound? Have you lost confidence in God? Do you wish to die of suffering before they return? Come, take courage!"

Maria tried to smile; but this smile was a last effort; she withdrew with a broken heart and approached another balcony so as to gaze at those ships.

"Ah, my children," she murmured between her sobs; "we who have protected you with so much solicitude from the slightest wind; we who have bathed you in tempered water for fear you should take cold; we who have watched over your sleep, like that of the sick; we who would not let you go

ir solos ni á la escuela! ¡Para qué tantos cuidados, si ahora tenemos que veros ir á *arrostrar esas muertes! ¡Ay!* ¿por qué esas vidas, que arriesgan los hombres como dinero al juego, han de tener raíz en el corazón de una mujer?

Luégo María *secaba* sus ojos, y se acercaba á su señora para procurar consolarla.

Capítulo Tercero.

Tan pronto como se halló la escuadra en ancha mar, empezaron á cumplirse los vaticinios de los marinos españoles. Se levantó un fuerte viento del sudeste, y gruesas gotas de lluvia vinieron á anunciar la tempestad. Pero en vez de regresar al puerto, el Almirante Villeneuve, *mandó acortar velas* y seguir al encuentro de la catástrofe

alone to school! What has been the use of all this solicitude, if we must now see you departing to encounter death! Ah! why must that life, which men risk like money in gambling, be rooted in the heart of a woman?"

Maria then dried her eyes, and approached her mistress to try and console her.

Chapter Third.

As soon as the fleet entered the open sea, the prognostications of the Spanish sailors commenced to be verified. A violent wind arose out of the southeast, and large drops of rain fell, announcing the tempest. Instead however, of returning to port, Admiral Villeneuve, gave the order to shorten sail and to go to meet the

como un ciego sigue su camino hacia un precipicio: y tal es la fuerza del honor, que treinta y tres buques, ricos de miles de vidas preciosas, obedecieron la voluntad de un solo hombre, que, *ciego de despecho*, los llevaba á una muerte segura.

Apenas se enlutó el cielo, apenas empezó el mar á levantar *su seno agitado* y terrible, lanzando sus olas sobre las rocas, y contra la muralla *debajo de* las ventanas de la pobre Madre, cuando cayó ésta aniquilada sobre una silla. Sus ojos estaban secos, sus miembros temblorosos y sus labios mudos y descoloridos. María se apresuró á meterla en el *lecho*, y prepararle un calmante; después cerró puertas y ventanas para aminorar

catastrophe like a blind man walking towards a precipice; and so powerful is the sense of honor, that thirty three ships, rich with thousands of precious lives, obeyed the will of a single man, who, blind with despair, led them to certain death.

Scarcely had the sky become darkened, scarcely had the sea commenced to heave its agitated and terrible bosom, dashing its waves upon the rocks and against the wall under the window of the poor mother, when, completely overcome, she fell upon a chair. Her eyes were dry, her limbs trembling and her lips mute and pale. Maria hastened to put her to bed and to prepare for her a soothing draught; she then closed the doors and windows in order to lessen as much as possible

en lo posible el pavoroso ruído de la creciente tempestad. Su señora, *abrumada y anonadada* por su terrible ansiedad, quedó por algunas horas en un estado semejante á un letargo.

María *se había hincado de rodillas*, y extendía sus brazos como si llamase á ellos á su Manuel, niño de doce años, *que casi salía de la cuna* para arrojarse en ese caos de peligros; pequeño *guardia marina*, que poco tiempo antes saltaba de gozo al vestir su uniforme y al adornarse con galones de oro, como se adorna á una víctima con flores.

Solo interrumpían el silencio *el bramido de las olas*, y *el aterrador aullido del huracán* que crecía y se hacía cada vez más poderoso.

the fearful noise of the increasing tempest. Her mistress, weary and overcome by her terrible anxiety, remained for some hours in a condition resembling lethargy.

Maria had knelt down, and extended her arms as if she was calling to them her Manuel, a child of twelve years, who was almost leaving his cradle to throw himself into this chaos of dangers; a little midshipman, who a short time previously jumped with delight on putting on his uniform, on adorning himself with gold lace, as a victim is adorned with flowers.

The silence was interrupted only by the roaring of the waves, and the terrifying howling of the hurricane which was increasing and becoming more and more mighty.

Capítulo Cuarto.

De repente la señora de C. se arroja fuera de su lecho y cae en los brazos de María. Ha oído un cañonazo.

Ésa es la muerte que se envían los hombres; el grito fúnebre que resalta sobre la poderosa voz de los elementos embravecidos.

Ya se acercan las dos escuadras: se observan y se amenazan. Jamás se han visto unas fuerzas tan respetables reunidas sobre las aguas. La mar *gime, oprimida con su peso, y desaparece bajo sus velas. Diríase que eran dos grandes pueblos* que, impulsados por una virtud prodigiosa, caminaban con

Chapter Fourth.

Suddenly Madame de C. threw herself from her bed and fell into the arms of Maria. She has heard the report of a cannon.

That is death itself which men are dealing to each other; the deathly scream which rises above the mighty voice of the infuriated elements.

The two fleets now approach, observe and threaten each other. Never have such great forces been seen gathered together upon the waters. The sea groans, oppressed with their weight, and disappears beneath their sails. It could be said that they were two great nations, who, actuated by

majestad á disputarse el dominio de la inmensa llanura que los rodeaba. Por último llega el fatal instante de dar principio á la acción. *La una quiere acometer atrevida:* la otra espera intrépida. Rompe ya el terrible fuego por una y otra parte. *Truena el cañón espantoso.* La tierra tiembla de susto, retumban las bóvedas del firmamento, y toda la naturaleza se estremece.

¡Qué asombro, qué intrepidez y qué entusiasmo se deja ver en los semblantes de todos! El amigo tropieza con el cadáver de su amigo y no se altera; oye el marino *el silbo de la bala que se roza con su cuerpo* y se mantiene impávido; aquí un general cubierto de su misma sangre, desprecia sus heridas

prodigious virtue, were proceeding with majesty to dispute the dominion of the immense tract which surrounded them. At last arrives the fatal moment for commencing the conflict. The one side wishes to attack boldly; the other awaits this fearlessly. Now the terrible firing breaks forth from both sides. The frightful cannon thunders forth. The earth trembles with fright; the vault of the firmament resounds, and all nature shudders.

What amazement, what fearlessness and what enthusiasm are depicted on the faces of all! The friend stumbles over the corpse of his friend and is not moved; the sailor hears the whistling of the bullet which grazes his body, and remains undaunted; here a General drenched in his own blood, disregards his wounds, and continues

y sigue dando órdenes, como Escaño, en el navío PRÍNCIPE DE ASTURIAS; allí se ven á Cisneros, Uriarte y Olaeta en el TRINIDAD, con más de trescientos muertos, sostener su navío aunque no le quedaba ya casi gente. Una bala *arranca la bocina* de la mano del comandante Alcedo, en el navío MONTAÑÉS, y pide otra sin siquiera turbarse. Un golpe de *metralla maltrata* mortalmente á Valdés, en el NEPTUNO, y no quiere abandonar su puesto. Queda el SAN JUAN, sin su jefe *Churruca* y sin su segundo, y no por eso se rinde Caen á los pies de un artillero ocho de sus camaradas, muertos por una sóla bomba, y aquél *no desfallece.*

¡Qué escena! Donde quiera que se esparce la vista no se ve más que

giving orders, like Escaño on the PRÍNCIPE DE ASTURIAS; Cisneros, Uriarte and Olaeta are seen on the TRINADAD, with more than three hundred dead, preserving their ship, although there were but few left A ball wrests the speaking-trumpet from the hand of Commander Alcedo, on the MONTAÑÉS, and he calls for another without being at all disturbed Valdés is mortally wounded by grape-shot on the NEPTUNE, but he refuses to leave his post. The SAN JUAN is left without its chief Churruca and its second in command, but in spite of this it does not yield. Eight comrades of an artilleryman, killed by the same shell, fall at his feet, but he does not weaken.

What a scene! No matter where one looks there is seen nothing but

horror. El cañón *truena;* ¡*abordajes* aquí; *allá maufragios;* incendios á este lado; fuego por todas partes! ¿Es posible enumerar las víctimas? *La tierra gime;* el mar *brama;* el aire *ruge;* la humanidad llora y, *enojada* la naturaleza misma, *suelta con cólera* sus tempestades y sus vientos.

Aquí se anegan los navíos ARGONAUTA, TRINIDAD y otros y no por eso *arrían bandera; allí se va á pique* el SAN AGUSTÍN, por la firmeza de Cajigal, su comandante, *con la suya enarbolada.* ¿Qué es esto, Dios eterno? ¿Cabe en el corazón de los mortales tanto valor y tal resistencia?

Pobre general *Galiano,* tan bizarro marino como insigne literato, deja á su patria el fruto de sus trabajos

horror. The cannons thunder; here ships are being boarded; there shipwrecks; conflagrations on this side; everywhere fire! Is it possible to count the victims? The earth groans; the sea roars; the wind blows furiously; humanity weeps, and nature herself, offended, lets loose with rage her blasts and tempests.

Here the ARGONAUTA, the TRINIDAD and other vessels are sinking, and nevertheless they do not strike their colors; there the SAN AGUSTÍN is about to founder, but by the firmness of her Commander Cajigal, hers are still flying. What is all this, Oh God! Can the heart of man be capable of such valor, of such endurance?

Poor General Galiano, as brave a seaman as remarkable in letters, leaves to his country his labors as a scholar,

como sabio, y da luégo la vida por ella como valiente.

Don Ignacio Olaeta, segundo comandante del TRINIDAD, pierde un brazo. *Desarbolado*, destrozado, sumergiéndose por momentos el buque, los ingleses se apoderan de él. *Tratan de trasbordar á la tripulación que sobrevive*, antes de que se hunda el mutilado barco en el abismo, pero no es posible *encontrar cavida* para todos en las pocas *lanchas*. El oficial inglés hace presente esto al joven Olaeta, hijo del primero, así como la penosa necesidad de abandonar á los heridos, quienes, de todas maneras habrían de perecer, y le ofrece *el único lugar que queda en las ya sobrecargadas lanchas*.

—¡Eso no!—exclama Olaeta—Salven ustedes á mi padre y *pereza yo*.

and after gives her his life as a valiant man.

Don Ignacio Olaeta, second in command of the TRINIDAD, loses an arm. This ship, dismasted, shattered, and in a sinking condition, is captured by the English. They try to tranship the survivors of the crew, before the shattered vessel is engulfed in the abyss, but it is not possible to find room for all in the few launches. The English officer makes this known to the young Olaeta, son of the former, also the painful necessity of abandoning the wounded, who, in any event would have to perish, and offers him the only place left in the already overloaded launches.

"No indeed!" exclaimed Olaeta, "save my father and let me perish."

—Si ese es su firme propósito—repuso admirado y enternecido el oficial inglés—vengan ustedes ambos, *aunque zozobremos todos.*

Seis horas duró este combate aterrador que empezó á la altura del *Cabo de Trafalgar*, y que, á causa de las corrientes, vino á concluir á ocho millas de Cádiz, combate que *no tiene semejante en los fastos de la historia en valor, honor y desastres.*

Capítulo Quinto.

La infeliz madre, en una triste agonía, se estremece al oir cada nuevo cañonazo, los que unidos *al mugir* de la tempestad, tenían petrificados de asombro á los habitantes de Cádiz.

Hacia la noche cesaron los cañona-

"If this is your firm determination," replied the astonished and commiserating English officer, "come both of you even if we should all sink."

This frightful battle which commenced in the latitude of Cape Trafalgar, and which, in consequence of the currents, ended eight miles from Cadiz, lasted six hours; a battle which, as regards valor, honor and disasters, has not its equal in the annals of history.

Chapter Fifth.

The unhappy mother, in sorrowful agony, shudders at hearing every fresh gun report which, combined with the bellowing of the tempest, had petrified with fright the inhabitants of Cadiz.

Towards night the guns ceased, but

zos; pero esta suspensión, unida á la continuación de la tempestad, era *el callar de la muerte.* ¡Qué noche para la pobre madre! Noche sin fin como la eternidad, llena de dolor y angustia como la agonía.

Por fin los primeros rayos del día, tan temido como deseado, alumbraron aquel horroroso expectáculo. En la costa opuesta *yacían* el BUCENTAURO, el NEPTUNO, el BAHAMA y el ÁGUILA. Lanchas remolcaban *trozos* mutilados de otros buques y *las playas se iban cubriendo de cadáveres.*

En vano intentó María impedir que su señora se precipitase al balcón. Las ardientes y desatentadas miradas de la pobre madre se fijaban en aquellas masas informes, que el día

this suspension, added to the continuance of the tempest, was the silence of death. What a night for the poor mother! A night as endless as eternity, full of grief and anguish as the pangs of death.

At last the first rays of the day, dreaded as much as longed for, lightened that horrible spectacle. On the opposite coast lay the BUCENTAUR, the NEPTUNE, the BAHAMA and the ÁGUILA. Launches were towing the shattered remnants of other ships; the beach was being covered with corpses.

In vain Maria tried to prevent her mistress from hastening to the balcony. The ardent and perturbed gaze of the poor mother was fixed on those shapeless masses which she had, the day

antes había visto salir tan hermosas, *erguidas y confiadas.* El gran naufragio estaba consumado.

El horror había helado en los labios de la cristiana María aun los consuelos religiosos. La señora de C. retrocedió, cubriendo su rostro con ambas manos, y se dejó caer en el inmediato asiento exclamando:

—¡Ya no tengo hijos! ¡Dios mío, Dios mío! ¡Ten compasión de mí!

Dios oyó aquel *grito destrozador* del corazón de una madre. En aquel momento se oyen pasos precipitados. María da un grito y la señora de C. *se halla en brazos* de uno de sus hijos. Entonces *se agolpan á sus ardientes y secos ojos las lágrimas*, y *le estrecha sobre su pecho*, como si los peligros á

before, seen departing, so beautiful, proudly erect and confident. The great shipwreck was consummated.

Horror had frozen on the lips of the pious Maria even religious consolation. Madame de C. went backwards, covering her face with both hands, and let herself fall into the nearest seat, exclaiming:

"I no longer have any sons! Oh, God! Oh, God! have pity upon me!"

God heard that heart-rending cry of a mother. At that moment hastening steps were heard. Maria utters a cry, and Madame de C. finds herself in the arms of one of her sons. Immediately tears rush to her dry and burning eyes, and she presses him to her breast, as if the dangers from which

que ha escapado vinieran á arancárselo de nuevo.

Aun no ha podido hallar palabras su felicidad, cuando de nuevo se abre la puerta y el mayor de sus hijos se presenta ante sus fascinados ojos. Entonces ella se levanta arrabatadamente, y, ardiente en gratitud, *se postra ante un crucifijo*, sofocada por su emoción. Sus hijos la levantan y sostienen en sus brazos. Pero ¿qué felicidad, por grande que sea, hace jamás olvidar á una madre al hijo por quien tiembla?

—¿Y vuestro hermano?—pregunta á los recien entrados—¿dónde está vuestro hermano? ¿Qué es de ese hijo de mi corazón?

Sus hijos callan.

he has escaped, were about to tear him away from her again.

Her happiness could not yet find words, when again the door is opened and the elder of her sons presents himself before her fascinated eyes. She then precipitately rises, and in fervent gratitude, suffocated with emotion, prostrates herself before a crucifix. Her sons raise and support her in their arms. But what happiness, no matter how great it may be, can ever make a mother forget the son for whom she is troubled?

"And your brother," she enquires of those who have recently entered, "where is your brother? What has become of this son of my heart?"

Her sons are silent.

—¡Ay!—*gime la madre acongojada.*— ¿No respondéis? ¡Ya lo comprendo! ¡Ese niño, que apenas entraba en la vida, ha hallado una horrorosa muerte en sus *umbrales!* ¡No me lo ocultéis! ¡Decidme la terrible verdad! ¿Dónde está? ¿Dónde está mi Manuel?

—¡Aquí estoy!—gritó una voz conmovida é infantil, y el hijo menor se echa en los brazos y *se refugia en el seno* de su madre, como para olvidar los horrores que acababan de agitar su joven alma.

Entonces los ojos de la madre *se secan*, no brilla en ellos la felicidad *ni los enturbia el dolor.* Su semblante, poco antes tan expresivo por diversas emociones, queda en calma. Sus ojos miran indiferentes á los hijos que la

"Ah"! groans the afflicted mother, "you do not answer! I know now the reason! This child who was scarcely entering upon life, has met at its threshold with a horrid death! Do not hide it from me! Tell me the horrible truth! Where is he? Where is my Manuel?"

"Here I am," cried a tender and childish voice, and the youngest son throws himself into the arms and seeks refuge in the bosom of his mother, as if to forget the horrors which had just agitated his infant soul.

Immediately the mother's eyes become dry; happiness does not brighten them, nor does grief obscure them. Her countenance, a few moments before so expressive with varying emotions, becomes calm. Her eyes regard with indifference the sons

rodean; sus brazos inertes se desprenden de ellos; *su rostro*, móvil reflejo de sus vehementes sensaciones, se torna frío y estúpido.

—¡Ah, Dios mío, Dios mío!—exclamó aterrado el mayor de sus hijos—¡qué imprudencia ha sido la nuestra!

Sentimiento tardío. Aquel corazón de madre tan tierno y tan padecido, no pudo soportar tanta felicidad. La pobre señora *había perdido el juicio.*

Fin de UNA MADRE.

which surround her; her inert arms fall from them; her face, the mobile reflection of her vehement sensations, becomes cold and insensible.

"Ah, my God! My God!" exclaimed the eldest son, stricken with grief, "how heedless we have been!"

But his grief, his bitter regrets were too late. That heart—too tender and afflicted mother-heart—could not endure the strain of such felicity. The poor lady had lost her reason.

End of A MOTHER.

NOTA—Las letras *bastardillas (italics)* indican que la palabra ó frase está explicada en notas al final del libro.

III

La Flor de las Ruínas.

Capítulo Primero.

Hace unos años, se había reunido una numerosa sociedad en una de las casas de campo *que circundan á Lisboa como macetas de flores.*

La *anfitriona* estaba sentada á una mesa cubierta de un opíparo refresco. Á pesar de que había pasado su primera juventud, era aún muy bella; y aunque con su acostumbrado buen trato se ocupaba sin cesar de las personas que tenía á su lado, sus negros y hermosos ojos *no se apartaban* de un joven elegante y bien parecido que estaba sentado á los pies de la mesa. Uno de

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the book.

III

The Flower of the Ruins.

Chapter First.

Some years ago, a large company was assembled in one of those country houses which surround Lisbon like flower-pots.

The hostess was seated at a table covered with sumptuous refreshments. Notwithstanding that she was no longer young, she was yet very beautiful; and although with her usual politeness she was paying continual attention to the persons at her side, her black and beautiful eyes were not removed from an elegant and good-looking youth who was seated at the foot of the table. Some one near her,

sus *vecinos*, que era íntimo amigo de la casa, lo notó y se sonrió. Entonces ella le dijo *en queda y conmovida voz:*

—¿No es cierto que es muy hermoso?

—*Como que es de usted vivo retrato* —contestó su amigo.

—No—repuso la dama—yo soy pequeña, y él tiene la estatura de su padre.

—Verdad es—contestó su vecino—que tiene la aventajada figura de su padre; *lo que no obsta á que tenga las perfectas facciones* de su madre.

Este hijo *acababa de llegar* de Inglaterra, *y en regocijo de su regreso* se daba la presente fiesta.

Habíase la concurrencia levantado de la mesa, y formaba ahora diferentes grupos: unos cerca del piano *y otros*

who was an intimate friend of the family, observed this and smiled, whereupon she said to him in a low and sympathetic voice.

"Is he not certainly very handsome?"

"Yes, seeing that he is your living image," replied her friend.

"No, no," rejoined the lady; "I am small, and he has his father's stature."

"It is true," said her neighbor, "that he has his father's excellent figure, which is not inconsistent with his having the perfect features of his mother."

This young man had just arrived from England, and the present entertainment was given in joy at his return.

The guests, having risen from the table, formed different groups: some near the piano, and others on the ter-

en el terrado ante la casa, para gozar del fresco, y de la hermosa vista que desde allí se extendía en prolongada *lontananza*, más bella aún á la mágica luz de la luna, que reflejaba en el mar.

La *dueña* de la casa se sentó al lado de la abierta puerta del jardín, y *á poco el recién llegado vino* á sentarse á su lado.

—¡Qué hermoso es esto, madre mía!—exclamó con entusiasmo.

—¿*Con que* no has olvidado del todo á tu patria en los diez años que has estado ausente, hijo mío?

—¡Oh, no!—contestó el joven;—pero las imágenes que conservaba mi memoria, eran las que ví en mi niñez, con mis ojos de niño, y que son, por consiguiente, completamente distintas de las que percibo ahora.

race in front of the house, to enjoy the cool breeze, and the beautiful view which extended to a great distance from here—a view even more beautiful under the magical light of the moon reflected in the sea.

The hostess took a seat beside the open gate of the garden, and soon the new-comer, came and seated himself beside her.

"How beautiful this is, Mother!" he exclaimed with enthusiasm.

"So that you have not altogether forgotten your country during the ten years of your absence, my son?"

"Oh, no!" replied the youth; "but the pictures which my memory preserved, were those which I saw in my childhood, with the eyes of a child, and they are, consequently, completely different from those which I now see."

—¿Y cuáles te agradan más?

—Me sería difícil decirlo. Lo que sí puedo asegurar á usted es, que lo que ahora veo tiene la ventaja de una sorpresa admirativa, sin haber perdido *el indefinible encanto que el recuerdo le presta.* Gozan á un tiempo mis ojos y mi corazón.

—¿Te parece, pues, bella, *aun viniendo de Londres*, nuestra Lisboa?—*preguntó con patrio orgullo* la hermosa portuguesa.

—Bellísima, madre. ¿Cómo no me lo había de parecer la hermosa ciudad, *cuyos pies besan el Tajo con sus dulces labios y el océano con sus saladas olas?*

—¿Amas, pues, á tu patria, más que á Inglaterra?—preguntó con gozo su madre.

"And which pleases you more?"

"It would be difficult for me to say. That which I can assure you is, that what I now see has the advantage of a pleasant surprise, without having lost the indefinable charm which remembrance lends it. My eyes and my heart are delighted at the same time."

"Then, though you come from London, our Lisbon, appears beautiful to you?" the beautiful portuguese asked with patriotic pride.

"Most beautiful, Mother." How must not that city appear beautiful to me, whose feet are kissed by the sweet lips of the Tagus and the salt waves of the ocean?"

"Then you love your country more than you love England?" asked his mother with joy.

—Sí, por cierto. Inglaterra es grande y bella; pero lo es como una estatua de mármol. Así sucede que todo inglés que puede hacerlo, vive la mitad de su vida ausente de su patria; *nosotros, por el contrario, no nos hallamos sino* en la nuestra. De aquí que ellos amen á su país por reflexión, y nosotros al nuestro por sentimiento. En Inglaterra se piensa mucho, pero en Portugal se siente más: el inglés ADMIRA á su país; nosotros AMAMOS al nuestro.

—¡Muy cierto!—exclamó la madre. —Tu padre me llevó recién casada á Inglaterra. Todo lo hallé muy hermoso; pero, hijo mío—añadió poniendo la mano sobre su corazón—*este rinconcito* que tenemos aquí no lo hay allí.

"Certainly. England is great and beautiful, but she is like a marble statue. So it happens that every Englishman who can, spends half of his life out of his motherland; we, on the contrary, are not happy unless we are in ours. Hence, they love their country through reflection, and we love ours through sentiment. One thinks much in England, but in Portugal one feels more; the Englishman ADMIRES his country, we LOVE ours."

"Most certainly!" exclaimed his mother. "Your father took me to England soon after our marriage. I found everything beautiful there, but my son," she added placing her hand upon her heart, "this dear little corner which we have here, is not found there.

Capítulo Segundo.

Tenía Pedro, que así se llamaba aquel joven, una naturaleza esencial y profundamente poética.

Era modesto y reconcentrado, porque sólo en su madre hallaba aquella paridad de ideas y de sentimientos, que inspiran y engendran una entera confianza. Divorciado por inclinación y por deber de todos los vicios, no había intimado con los jóvenes de su edad, *que los suelen ostentar.*

Así sucedía que solía pasear solo, sin dejar por eso de gozar *entre aquellos campos de mirtos y laureles,* que hacen del de Lisboa uno de los más bellos *paseos* de Europa.

Chapter Second.

Peter, which was the youth's name, had a nature essentially and profoundly poetic.

He was modest and reserved, for only in his mother did he find that similarity of thought and sentiment, which inspire and engender entire confidence. Separated by inclination and by duty from all vices, he had not mixed with the youth of his own age, who are accustomed to boast of them.

Thus it happened that he used to take his walks alone, without, however, failing to enjoy the wild myrtles and laurel, which make Lisbon's one of the most beautiful promenades in Europe.

Muchas veces había notado Pedro *con extrañeza* á una joven de condición humilde, pero de hermosura notable, que se sentaba solitaria en uno de los bancos del paseo, y que puesta la mano en la *mejilla, no levantaba sus ojos del suelo* sino para fijarlos en él. Había en aquellas miradas una mezcla de tristeza, de inocencia ó ignorancia de los usos establecidos, unida á un interés tan sentido, sin ser provocado por el que lo inspiraba, que no pudo menos de sorprenderle. *Empero en el sentir delicado de Pedro, la peculiaridad de la provocación superó* todo el atractivo que la hermosura y todo el interés que la tristeza debían, naturalmente, inspirarle. *Cada tarde* hallaba Pedro á la muchacha en el mismo sitio; y cada

Peter had often observed, with astonishment, a young girl of humble condition, but of remarkable beauty, who was accustomed to sit alone on one of the benches of the public walk, and with her cheek resting on her hand, did not raise her eyes from the ground, except to fix them on him. There was in her looks a mingled sadness, innocence or ignorance of conventional usages, combined with an interest so deeply felt, without being excited by him who inspired it, that it could not fail to surprise him. Yet in Peter's delicate sensitiveness, the peculiarity of the provocation outweighed the attraction which her beauty, and all the interest which her sadness, could not fail, naturally, to inspire him with. Every afternoon, Peter found the girl in the same place; and with every day,

tarde era más marcado el dolor que se iba grabando profundamente en aquel rostro joven y hermoso.

Sucedió que algunos días después, al llegar la entrada de la noche, y al notar que la muchacha se levantaba para retirarse, y que por despedida fijaba en él sus grandes ojos, *de los que corrían abundantes lágrimas*, Pedro, *á pesar de* la timidez de su carácter y de la rigidez de su conducta, *fué arrastrado á seguirla*, más por la compasión de las lágrimas, *que por la seducción que la belleza inspira.*

Después que en su seguimiento se hubo internado por algunas calles solitarias, se acercó á ella, y le preguntó con timidez *si le aquejaba algún pesar, y si era de naturaleza que pudiese él remediarlo ó aliviarlo.*

the grief which was deeply engraving itself upon that young and beautiful face, became more marked.

It happened that some days after, upon the approach of night, and upon noticing that the young girl rose in order to leave, and that as a farewell, she fixed upon him her large eyes, from which abundant tears were flowing, Peter, in spite of his timidity, and the rigid propriety of his behavior, was compelled to follow her, more by the sympathy of tears, than by the seduction which beauty inspires.

After, in following her, he had entered some silent streets, he accosted her, and timidly inquired if any sorrow was oppressing her, and if this was of such a nature that he could cure or alleviate it.

—¡Oh, yo soy muy desgraciada!—contestó, *prorrumpiendo en un amargo llanto.*

—¿Cuál es su desgracia?

—No puedo decirla.

—Así no hallará usted consuelo. ¿Por qué visita usted todas las tardes el paseo?

—Antes iba porque me obligaban; ahora *vengo* por mi propia voluntad.

—¿Quién era, y cuál el motivo que la obligaba, á usted, *tan linda* y tan niña, á ir sola á un paseo público?

—No puedo decirlo.

—Y ¿por qué va usted ahora por su voluntad?

La muchacha calló. Pedro repitió su pregunta.

—¿Qué le importa á usted?—respondió *con una mezcla de despe-*

"Oh, I am most unhappy!" she replied, bursting into bitter weeping.

"What is your unhappiness?"

"I cannot tell it."

"Then you cannot obtain relief. Why do you visit the public walk every afternoon?"

"Formerly I went because they compelled me; now I come of my own free will."

"Who was it, and with what motive, that compelled you, so beautiful and young, to go alone to a public walk?"

"I cannot tell you."

"And why do you now go voluntarily?"

The girl was silent. Peter repeated his question.

"How does it concern you?" she replied with mingled resentment and

cho y de aflicción que, aunque unidos, se hacían *cada cual palpables en sus palabras duras*, en su acento amargo y en sus dolorosas lágrimas.

—Me importa, *puesto que* lo pregunto—dijo Pedro.

—Y ¿por qué le importa?

—Porque me interesa usted.

—*¿De veras?*—exclamó ella.

—Muy de veras—respondió Pedro.

—Dígame usted, pues, el motivo de su aflicción.

—No puede ser. Si le intereso á usted, demuéstremelo de otra suerte y no con preguntas.

Después se detuvo y añadió con tristeza:

—¡Interés!

—Déjeme usted que la acompañe á su casa—dijo Pedro, *cada vez más*

scrrow which, although combined, were each of them perceptible in her harsh words, her bitter accent and her painful tears.

"It concerns me, therefore I ask you" said Peter.

"And why does it concern you?"

"Because you interest me."

"Indeed!" she exclaimed.

"Yes, indeed," replied Peter. Now tell me the cause of your sorrow."

"No, I cannot do so. If I interest you, show me this in some other way, and not by questions."

She then stopped, and added with sadness.

"Interest!"

"Allow me to accompany you home," said Peter, becoming every moment

empeñado, y cada vez más interesado por aquella extraña muchacha, *que no pudo disimular un estremecimiento*, y que exclamó:

—¡No, no! ¡Ni pensarlo! ¡Eso no puede ser!

—¿Es usted casada?—preguntó el joven.

—Ni soy casada ni me casaré nunca.

—Entonces ¿en qué puedo servir á usted?—*tornó á preguntar* Pedro, *absorto de encontrar tantas anomalías, tan extrañas reticencias* en aquella criatura singular.

—¿Servirme? En nada puede usted servirme—repuso ella.

—Pues ¿en qué puedo al menos complacerla y mostrarla mi interés?

more and more persistent and interested in this strange girl, who could not conceal that she was shocked and exclaimed:

"No, no, that can not be thought of! It cannot be!"

"Are you married?" asked the young man.

"I am not, and I shall never be married."

"Then, how can I serve you?" Peter again asked, amazed at meeting so many anomalies, such strange reticence in this singular creature.

"Serve me? In no way can you serve me," she replied.

"Then how can I at least please you and show my interest?"

—Con dejarme que le mire, que le hable y que le ame *sin rechazarme*, como hasta ahora ha hecho usted.

El morigerado carácter de Pedro, la delicadeza de sus ideas y sentimientos en cuanto á la reserva y modestia de la mujer, tan instintivas en ella que no necesita la educación *ingerírselas*, *llevaron un rudo choque al oir aquellas palabras.*

Viendo que callaba, la joven volvió á prorrumpir en un amargo llanto, exclamando:

—¡Madre mía, madre mía! ¡Qué crueles son los hombres todos!

— Pero... *¿y si yo la amase á mi vez, como de cierto sucedería?*—preguntó Pedro.

— Y *¿qué mal habría en eso?* — repuso ella.

"By leaving me to behold you, speak with you, and love you without repelling me as you have up to now, done."

Peter's well disciplined character, the delicacy of his thoughts and feelings in regard to woman's reserve and modesty, so instinctive in her that education is not necessary to implant them, received a rude shock on hearing these words.

Seeing that he was silent the girl again burst into bitter weeping, exclaiming:

"Oh, Mother! Mother! how cruel are all men!"

"But—and if I in my turn should love you, as would certainly happen?" asked Peter.

"What harm would there be in that?" she replied.

—Es—dijo Pedro—que yo no puedo ni debo amar sin saber á quién amo: á *un ente misterioso* que se oculta de mí; á una mujer que, cual una nube, aparece sin saber de dónde viene, y cual aquélla, puede desaparecer *sin que se sepa* á dónde irá.

—Yo creía que el amor no hacía más pregunta, ni necesitaba saber más que si era correspondido; pero ya veo que hasta para amarse se pide pasaporte. ¡Adiós! Olvide usted á una infeliz, que creyó por un momento hallar un corazón que le diese sólo un poco de amor, en cambio de todo el suyo.

Diciendo esto, *se alejó.* Pedro corrió tras ella. Entonces la muchacha *se paró*, y le dijo, cruzando sus manos:

"It is," said Peter, "that I cannot and must not love without knowing whom I love—a mysterious being who conceals her identity from me; a woman, who, like a cloud appears, no one knowing whence she comes, and like a cloud, can disappear without one's knowing whither she will go."

"I believed that love neither asked nor needed to know more than if it were requited, but now I see that even to be loved, a passport is demanded. Farewell! forget an unhappy girl, who for a moment believed in finding a heart that would give her only a little love in return for all hers."

Saying this, she moved away. Peter ran after her, when she stopped and said to him, crossing her hands:

—¡Por Dios! ¡por Dios! ¡No me siga usted! Le juro que mañana me hallará en la *alameda.*

Y rápida, como esas exhalaciones que se ven, sin dar tiempo á fijarlas, desapareció en la obscuridad.

Capítulo Tercero.

Al día siguiente Pedro, sin premeditada intención, y aun sin notarlo, salió más temprano que otras tardes para ir á su acostumbrado paseo. *Mas á pesar de eso,* cuando llegó, ya estaba aquella extraña muchacha en su acostumbrado asiento y en su misma actitud triste.

Al poco rato se levantó y salió del paseo. Pedro la siguió á distancia,

"For God's sake do not follow me! I swear that tomorrow you will find me in the public walk."

And as swift as those exhalations which are seen, without giving time to locate them, she disappeared in the darkness.

Chapter Third.

The following day Peter, without premeditation, and even without noticing it, went out earlier than on other afternoons to take his usual walk. But in spite of that when he arrived, that strange girl was already in her accustomed seat, and in her usual sad pose.

After a little while she arose, and went out of the walk. Peter follow-

hasta que internados por calles solitarias, y debilitada la luz del día, pudo alcanzarla y dirigirle la palabra sin que fuese notado.

Cuanto por ambas partes se dijeron fué, con poca variación, lo que se habían dicho la tarde antes, acabando la entrevista, por parte de ella, con la vehemente y angustiosa prohibición de que la siguiese, y la promesa de volver á la tarde siguiente.

Cada tarde volvía Pedro *más empeñado*, más interesado y más seducido por aquella hermosa joven, que era á un tiempo tan delicada y *tan inculta*, *tan sentida y tan áspera*, tan franca y tan misteriosa; llegando esta última peculiaridad al extremo de que Pedro no podía *averiguar* lo más mínimo sobre su persona, su familia y su condición.

ed her at a distance, until having entered retired streets and daylight dying out, he was able to overtake and speak to her without being noticed.

All that was said by both of them, varied very slightly from their conversation of the previous afternoon, the interview terminating on her part with the vehement, and painful prohibition from following her, and her promise to return on the following afternoon.

Every afternoon Peter returned more persistent, more interested in and captivated by this beautiful girl, who was at the same time so delicate yet so uncultivated, so sensitive yet so harsh, so frank, yet so mysterious; this last peculiarity reaching the extreme that Peter was unable to discover the minutest detail concerning herself, her family and her social grade.

Sobre lo que más insistía él, que era en saber su *domicilio*, *no pudo arrancarle* otra respuesta que la singular y afirmativa repetición de que vivía entre ruínas, sirviéndole esta declaración á un tiempo de respuesta á las indagaciones de su amante, y de pretexto para no presentarle en su casa. Así era que Pedro que, *á falta de otro nombre*, le había puesto el de FLOR DE LAS RUÍNAS, se perdía en sus conjeturas, *se desesperaba en medio del caos de confusiones en que vivía*, gracias al capricho de una niña, que le dominaba y seducía, á pesar de su inexperiencia y de la severa delicadeza de su sentir.

Pedro había exigido, á fin de que sus relaciones no fuesen notadas, que

Upon that which he insisted most, which was to know where she lived, he could not draw from her any other reply than the singular and positive repetition that she lived amidst ruins, this declaration serving, at the same time, as a reply to the inquiries of her lover, and as a pretext for not introducing him at her home. So it came about that Peter, who for want of another name, had given her that of THE FLOWER OF THE RUINS, became lost in his conjectures, and despaired in the midst of the chaos of confusion in which he was living, thanks to the caprice of a child, who ruled and captivated him, in spite of her inexperience, and the extreme delicacy of her feelings.

Peter had exacted, in order that their relations might not be noticed,

ésta no volviese á la *alameda*, y que fuesen sus entrevistas en un lugar más apartado y solitario. En estas *citas* ella se adelantaba siempre á Pedro y, cuando le divisaba, salíale alegre y ligera al encuentro, *se asía á su brazo*, y paseaban en el crepúsculo, sin pensar en el AYER ni en el MAÑANA, que amargan el HOY con recuerdos y con cuidados lo agitan; tan completamente abstraídos, que el sol desaparecía de un todo sin que lo notasen, *y acudían* en el cielo las estrellas sin que las percibiesen.

De esta suerte pasó la primavera y su hermano el verano, siguiendo el otoño, que acorta las tardas *y enturbia* su cielo, y las entrevistas de los amantes se hicieron más cortas y

that she should not return to the public walk, and that their interviews should be held in a more secluded and retired place. At these meetings she was always in advance of Peter, and when she descried him, she would go joyfully and gaily to meet him, would seize his arm, and they would walk in the twilight, without thinking of the YESTERDAY, or the TO-MORROW, which embitter the TO-DAY with recollection and disturb it with care, so completely absorbed that the sun disappeared entirely without their noticing it, and the stars appeared in the sky, without their perceiving them.

In this manner the spring passed and its brother the summer, autumn following which shortens the afternoons, and darkens their sky, and the interviews of the lovers were made

menos frecuentes. Entonces Pedro resolvió salir de la situación singular *y subyugada en que se hallaba.*

Tenía él una gran ventaja para poder imponer su voluntad, y era la que tiene aquél de los dos amantes *que es querido* con más pasión que la que él mismo siente. Así fué que, confiado en el ascendiente que ejercía sobre ella, le intimó la terminante resolución que tenía, de hacerla optar entre la alternativa de terminar unas relaciones envueltas en un misterio que desunía sus almas, y que no podían satisfacer de esta suerte ni á su corazón ni á su razón, ó de introducirle con franqueza y lealtad en su casa y presentarle á su familia.

—¿Para qué quieres—le dijo ella,

shorter, and less frequent. Then Peter resolved to break from the singular and spell-bound position in which he found himself.

He enjoyed a great advantage for being able to impose his will: the advantage which that one of the two lovers has, who is loved with greater passion than that which he himself feels. Thus it happened that, confident in the ascendency which he exercised over her, he made known to her, his decisive resolution to make her choose between the alternative of terminating relations wrapped in a mystery which disunited their souls, and which could not, in this manner, satisfy either their hearts or their judgment; or of introducing him with frankness and loyalty at her home, and presenting him to her family.

apurada y cariñosa—conocer LAS RUÍNAS? ¿No te basta LA FLOR?

—Me basta la flor—respondió Pedro—pero la quiero con *raíces*, la quiero sacar de sus ruínas y traerla á un suelo que sea mío, y en que pueda cultivarla, sin temor de que me sea arrebatada.

—LA FLOR DE LAS RUÍNAS tiene *espinas* y sabe guardarse—repuso ella —y no puede—añadió con tristeza—trasportarse. Además, las ruínas van á desprestigiar á la flor.

—Más la desprestigiará esta prolongada y singular ocultación—dijo Pedro.

La pobre y apurada niña rehusó, suplicó, lloró; pero fué inútil. Pedro, exasperado por su obstinada negativa,

"Why do you wish," she said to him eagerly and caressingly, "to know the "Ruins?" Is not the "Flower" sufficient for you?"

"The Flower is sufficient for me," replied Peter, "but I wish it with roots; I wish to remove it from its ruins and carry it to a soil that is mine, and in which I can cultivate it, without fearing that it may be snatched from me."

"THE FLOWER OF THE RUINS has thorns and knows how to protect itself," she replied, "and it cannot", she sadly added, "be removed. Moreover, the ruins are going to depreciate the flower."

"This prolonged and singular concealment will depreciate it more"— said Peter.

The poor and overwhelmed girl refused, supplicated, wept; but it was

insistió inflexible en su determinación, y la pobre FLOR DE LAS RUÍNAS cedió, al fin, con violenta repugnancia y profundo dolor, fijando un determinado día para complacer á su amante.

CAPÍTULO CUARTO.

Por aquel tiempo había en la parte alta de Lisboa *un barrio, que destruyó un terremoto*, y que no había sido reedificado.

Alzábanse aún *trozos de paredes, con los huecos* que tuvieron y que sevían de ventanas y de puertas; pero los unos, *despojados de sus vidrieras y celosías, parecían ojos sin párpados*, y los otros, privados de sus puertas, eran como entradas de *cuevas*. Los patios y las *habitaciones*, llenos de

useless. Peter, exasperated by her obstinate refusal, insisted inflexibly in his determination, and the poor FLOWER OF THE RUINS yielded at last, with violent repugnance and deep grief, appointing a certain day, in order to please her lover.

CHAPTER FOURTH.

At that time in the upper part of Lisbon, there was a quarter which an earthquake had destroyed and which had not been rebuilt.

Some fragments of wall were still left standing, with the vacant spaces which had formerly served as doors and windows; but some, deprived of their panes and shutters, looked like eyes without lids, and the others, divested of their doors, were like entrances to caves. The court yards

escombros, mostraban por sóla gala alguna díscola ortiga ó algún silencioso lagarto. Con sus moradores habían desaparecido las bellezas, los adornos y las comodidades con que aun la más modesta existencia suaviza su domicilio, *como los pájaros sus nidos con plumas y musgo.*

No obstante, *aun entre aquellos desamparados y lóbregos esqueletos* de los que fueron edificios, se había instalado *alguno que otro de esos parias* voluntarios que viven aislados, porque ese aislamiento que se compadece, á ellos les simpatiza ó les conviene.

Una techumbre de aneas, un pedazo de estera colgado en los huecos de las ventanas, algunas tablas mal unidas unas á otras, eran los reparos hechos

and the rooms, filled with débris, displayed as their only ornament, some stray nettle or silent lizard. With their dwellers had disappeared the beauty, the embellishment and the comfort with which, even the most modest existence smoothens its habitation, just as the birds their nests with feathers and moss.

Nevertheless, even amidst these abandoned and gloomy skeletons of former dwellings, were installed some of those voluntary outcasts who live isolated, because this isolation which excites pity, pleases or suits them.

A ceiling of rushes, a piece of matting suspended over the holes of the windows, some boards badly joined together, were the repairs made

para hacer habitables parte de aquellas ruínas.

Cuál no sería, pues, el espanto de Pedro cuando, precedido de su guía, llegó á este lugar de desolación, que fué al que le condujo, y cuando, *empujando* una puerta, le introdujo en uno de aquellos antros lóbregos y miserables.

—¿Á dónde me conduces?—exclamó con horror, deteniéndose á la entrada.

—¿No te lo decía yo?—respondió ella.—¿No te decía que las ruínas despojarían á la flor de su prestigio?

—Pero—exclamó Pedro—¿por qué no me has confiado la manera miserable en que vivías? ¿Por qué, con inconcebible *extrañamiento* y orgullo, has rehusado los socorros del hombre que te amaba?

to render habitable a part of these ruins.

What, then, must have been Peter's astonishment when, preceded by his guide, he arrived at this place of desolation, which was where she led him, and when, pushing open a door, she ushered him into one of those gloomy and miserable dens.

"Where are you leading me?" he exclaimed with horror, stopping short at the entrance.

"Did I not tell you so?" she replied. "Did I not tell you that the ruins would deprive the flower of its charm?"

"But" cried Peter, "why have you not confided to me the miserable manner in which you were living? Why have you, with inconceivable repulsion and pride, rejected the help of the man who loved you?"

—No podía admitirlos, en vista de que *no puedo variar mi existencia.*

—¿Por qué?

—Porque soy esclava.

—¡Esclava! ¿De quién?

—De mis perversos hermanos. He intentado libertarme y huir de su cruel tiranía, pero *estos ensayos me han salido siempre fallidos* y me han costado caros. *Mira esta cicatriz en mi cuello,* este brazo aún sin movimiento por una dislocación que ha sufrido, y comprenderás, *no sólo el yugo que sobre mí pesa,* sino también el peligro en que estaría mi vida si me escapase de ellos, pues en todo lugar que me escondiese sabría encontrarme su puñal.

—Y ¿á qué te obligan, infeliz?

—Me obligan á cuidar de su casa

"I could not accept it, because I can not change my existence!"

"Why?"

"Because I am a slave."

"Slave! whose slave?"

"Slave of my perverse brothers. I have tried to free myself and to escape from their cruel tyranny, but these attempts have been always frustrated, and have cost me dear. Look at this scar on my neck, this arm still paralyzed by a dislocation which it has sustained, and you will realize, not only the yoke which oppresses me, but also the danger in which my life would be if I should escape from them, since in every place, where I might conceal myself, their poniard would surely reach me."

"And what do they compel you to do, unhappy girl?"

y á preparar sus alimentos. Me obligan ¡gran Dios! á traerles aquí á aquellos hombres ricos que, imprudentes, se obstinan en seguir mis pasos cuando me fuerzan á ir á los sitios públicos.

—¿Qué dices?—exclamó Pedro aterrado.

—¡Sí, sí!—prosiguió ella con vehemencia desesperada.—Y una vez que han entrado entre estas ruínas, *que encubren y callan* cual cómplices, les despojan; y para que este delito no se sepa ni se trasluzca....

La voz se anudó en la garganta de la que hablaba, que *miró en torno suyo* con pavor, como si temiese apercibir *entre las grietas de las carcomidas paredes*, oídos que la escucharan y ojos que la espiasen.

"They compel me to take care of their house and to prepare their food. They compel me, Great God! to bring here to them those rich men, who imprudently insist upon following my steps when they force me to go to the public places."

"What do you say?" exclaimed Peter in dismay.

"Yes, yes!" she continued with desperate vehemence, "and having once entered these ruins, which, like accomplices, conceal and are silent, they are despoiled; and in order that this crime may not be known or come to light"...

The voice became choked in the throat of the speaker, who looked round about her in terror, as if she feared to see between the cracks in the crumbling walls, ears that could hear and eyes that could watch her.

—Acaba—dijo Pedro con ansiosa suspensión;—¿qué hacen?

La interpelada se acercó á su amante y le dijo en queda y profunda voz:

—¡Les asesinan!

—¡Qué horror!—exclamó Pedro, *desviándose de ella.*—¡Y yo he amado á esta funesta mujer, á *este reclamo del crimen*, á esta *sirena de cementerio!*

—Por eso—prosiguió ella—nunca he querido traerte á mi casa. Por eso me he resistido con tanta obstinación. Y cuando obligada por tí te he complacido, aprovechando la ausencia de mis hermanos; cuando con obedecerte he querido probarte *mi cariño ¡infeliz de mí!* sólo he conseguido perder el tuyo.

El tedio, el horror y el asombro sellaban los labios de Pedro.

"Tell me," said Peter in eager suspense, "what do they do?"

The girl appealed to, approached her lover, and in a quiet and deep voice said to him;

"They murder them!"

"Horrible!" exclaimed Peter, turning away from her. "And I have loved this fatal woman, this decoy of criminals, this syren of the cemetery!"

"For this reason" she continued, "I have never wished to bring you to my home. For this reason I have, with such obstinacy, opposed it. And when, compelled by you, I have pleased you, profiting by the absence of my brothers; when, I have by obeying you, wished to prove to you my affection, miserable that I am! I have succeeded only in losing yours."

—Y no obstante—añadió—tú eres el sólo hombre, el sólo sér que he querido. Por el amor que te tenía, que me hacía imposible traerles más víctimas, he recibido la herida cuya cicatriz conservo. Y ¿qué te ha pedido en cambio esta pobre FLOR DE LAS RUÍNAS, sino lo que la más humilde pide al sol, florecer al calor y brillo de su luz? ¿Qué te espanta en la que hace poco amabas, que de ella apartas tu vista? ¡Oh! ¡Infelices mujeres! ¡Siempre *empujadas* al mal por los hombres, y nunca sostenidas por ellos cuando quieren hacer el bien! ¡Míseras desheredadas de perdón, del que son sus corazones inagotables fuentes! ¡Existencias de cristal, de las que con despotismo se apodera el hombre, *y*

Disgust, horror, and amazement sealed Peter's lips.

"And nevertheless," she added, "you are the only man, the only being that I have loved. Through the love I bore you, which made it impossible for me to bring them any more victims, I have received the wound, whose scar I bear. And what has this poor flower of the ruins asked of you in return but that which the humblest begs of the sun—to live in the warmth and splendor of its light? What frightens you in her, whom you a little while ago loved, that you turn your looks from her? Oh, unhappy women, always driven to evil by men and never supported by them when they wish to do good; miserable and cut off from mercy of which your hearts are inexhaustible sources! Oh,

que empaña con su amor, *quiebra* con su crueldad, su abandono ó su desdén!

Cuanto esa mujer decía era tan cierto, aplicado á ella, que Pedro, compadecido, iba por fin á contestarla, cuando sonaron *fuertes golpes dados en la puerta.*

Capítulo Quinto.

—¡Ellos son!—exclamó la joven, aterrada al oir los golpes.

—¿Quiénes?—preguntó Pedro.

—Mis hermanos, los asesinos sin piedad, los *verdugos* sin misericordia —respondió ella, alzando las manos con espanto.

Los golpes redoblaron.

—¿Qué hacer, Dios mío, qué hacer? —murmuró la infeliz, volviendo en

Existences of crystal purity! of which man despotically possesses himself, and which he taints with his love, destroys with his cruelty, his desertion or his disdain!"

All that this woman said was so evident, as applied to her, that Peter, moved by pity, was finally going to reply to her, when there resounded loud knocks upon the door.

Chapter Fifth.

"There they are" she exclaimed, frightened at hearing the blows.

"Who?" asked Peter.

"My brothers; the cruel assassins, the pitiless hangmen" she replied, lifting up her hands in consternation.

The blows became louder.

"Great God! What shall I do? What shall I do?" murmured the un-

torno suyo sus *desatentados* ojos como para buscar un medio de salvación, que era imposible.

La puerta cedió en este instante á un *vigoroso empuje*, y *tres foragidos entraron en aquella estancia, mal alumbrada por un candil colgado* del *descarnado muro.* Después de hacer á su hermana algunas cortas y brutales reconvenciones por su tardanza en abrirles, se dirigieron hacia Pedro, sin demostrar extrañeza por hallarle allí. Mas su hermana, precipitándose al encuentro, escudó á su amante con su cuerpo, y exclamó con vehemencia:

—¡No, no le mataréis sin atravesar antes mi *pecho!*

Por única respuesta, el mayor de los tres la cogió por un brazo, y la tiró al suelo á distancia.

happy creature, looking around with her distracted eyes, as if to find a means of escape, which was impossible.

At this moment the door yielded to a vigorous push, and three villains entered the dwelling, badly lighted by a lamp hanging from the naked wall. After some curt and brutal complaints against their sister for her delay in admitting them, they advanced toward Peter, without showing surprise at finding him there. But their sister, precipitating herself in front of them, shielded her lover with her body, and vehemently exclaimed:

"No, you shall not kill him without first piercing my breast."

As his only reply, the eldest of the three seized her by an arm, and threw her to some distance on the ground.

Pedro estaba desarmado; pero aun en el caso de que hubiese tenido armas, toda resistencia contra los tres foragidos hubiera sido tan inútil como insensata, y sólo habría servido para precipitar la inevitable catástrofe; los foragidos, pues, le despojaron de cuanto llevaba, sin que él opusiese resistencia.

—¡Por Dios, hermanos!—gimió la joven, cayendo de rodillas—os pido que no le matéis. Es el sólo hombre que he amado. Con su vida *me arrancáis* la mía. ¡Tened piedad una vez siquiera! ¡Tened piedad de él y de mí!

Los bandidos no hicieron caso alguno de estos angustiosos ruegos, y se apoderaron de Pedro.

—¡No, no le mataréis!—exclamó la hermana, *levantándose erguida.*—

Peter was unarmed; but even had he been armed, all resistance against the three villains would have been as useless as fatuous, and would have only served to hasten the inevitable catastrophe; so the villains took from him all that he had on his person without his offering any resistance.

"For God's sake brothers!" groaned the girl falling upon her knees. "I beseech you not to kill him. He is the only man I have loved. With his life, you wrench from me mine. Be merciful, for once only! Be merciful to him and to me!"

The bandits paid no attention to those heartrending supplications, and laid hold of Peter.

"No, you shall not kill him!" exclaimed their sister standing erect.

Si no le soltáis por compasión, lo haréis por temor de mi venganza. Y eso que vosotros no sabéis hasta dónde puede llevar la venganza una mujer que, si no tiene vuestro mal corazón, tiene en sus venas la misma sangre quo corre por las vuestras!

—¡*Atadla*!—mandó el mayor.

—¡No, no! ¡Matadme de una vez, si no queréis que vengue la muerte de aquél á quien amo, y que vosotros, tigres sanguinarios, fieras malditas, queréis asesinar ante mis ojos! Pero yo lo impediré; que la desesperación da fuerza y valor; *y si no lo logro*, me vengaré *delatándoos* á la justicia.

El hermano mayor dió un paso hacia ella; mas el menor le detuvo, diciéndole:

"If you do not release him through pity, you shall do so through fear of my vengeance. And you do not know how far vengeance will drive that woman who, if she has not your bad heart, yet has in her veins the same blood that flows through yours!"

"Bind her!" commanded the eldest brother.

"No! No! Kill me at once, if you do not wish me to avenge the death of him whom I love, and whom you, bloody tigers, cursed wild beasts, wish to murder before my eyes! But I will prevent this; desperation gives strength and courage; and if I do not succeed, I will avenge myself by giving you up to Justice!"

The eldest brother made a pass at her, but the youngest held him back, saying to him:

—No exasperarla más; *está fuera de tino*, y es capaz de todo.

—Pero no se puede dejar ir á este hombre—repuso el mayor.

—*Saquémosle* de este lugar—propuso el menor.

—¡Cómo! ¡Si hace una luna tan clara!

—¿Y quién pasa por este sitio á esta hora? Para más seguridad *le disfrazaremos*—repuso el menor, *sacando de un arca un hábito de fraile.*

—*Saca tambien la mordaza*—advirtió el que hasta entonces había callado, quien en seguida se puso con el mayor á atar de pies y manos á su infeliz hermana, *que se repercutía con violencia* y rechazaba con desesperados, pero inútiles esfuerzos, á sus her-

"Do not exasperate her any more; she is out of her mind, and is capable of anything."

"But this man cannot be allowed to go free," rejoined the eldest.

"Let us remove him from this place," proposed the youngest.

"How! if it be a bright moonlight!"

"Who passes by this place at this hour? For greater security we will disguise him," said the youngest taking from a chest a monk's habit.

"Take out also the gag," advised he who up to this moment had been silent, who thereupon assisted the eldest brother to bind the hands and feet of their unfortunate sister, who struggled violently, and with desperate but useless force, resisted her brothers,

manos, *quienes la dejaron atada y presa de* una espantosa convulsión.

Habiéndole igualmente atado las manos á Pedro, puéstole la mordaza y revestido el hábito de fraile, salieron para internarse en las ruínas del lado opuesto.

Á cada lado de Pedro se colocó uno de los hermanos mayores, siguiéndoles el tercero; y así se pusieron en marcha en absoluto silencio.

Apenas habían dado algunos pasos cuando *de repente oyeron* una voz que les gritó:

—¡*Alto ahí!*

Esta voz reanimó y encendió, cual una centella, las apagadas esperanzas de Pedro.

—¡Es una *ronda*; estamos perdidos! ¡*Huyamos!*—dijo el menor de los hermanos.

who left her, bound, and seized with a frightful convulsion.

Having also bound Peter's hands, gagged him, and put on him the friar's robe, they set out in order to enter the ruins on the opposite side.

On either side of Peter was placed one of the elder brothers; the third one following them, and in this order they commenced their march in absolute silence.

They had scarcely taken a few steps, when suddenly they heard a voice which called out to them:

"Halt there!"

This voice revived and rekindled like a flash the dying hopes of Peter.

"It is the night watch; we are lost! Let us fly!" said the youngest of the brothers.

—¡*Quietos!*—mandó el mayor.

Y sacando un puñal, cuya hoja brilló á la luz de la luna como un relámpago, dijo á Pedro:

—¡Si haces un sólo movimiento, eres muerto!

El otro hermano le imitó, de modo que el joven *se halló preso entre las afiladas puntas* de dos puñales.

En este momento llegaba la ronda.

—¿Quién va?—preguntó el que hacía de cabeza.

—Un *sacerdote* que llevamos para auxiliar á nuestra madre *moribunda*, —respondió con serena voz el hermano mayor.

El jefe de la ronda se cercioró de que lo que decían era cierto, viendo al callado religioso, y Pedro, sin poder

"Be quiet" commanded the eldest.

Then drawing forth a poniard, whose blade gleamed in the moonlight like a flash of lightning, he said to Peter.

"If you make a single movement you are a dead man!"

The other brother did the same, so that the young man found himself a prisoner between the sharpened points of two poniards.

At this moment the night watch reached them.

"Who goes there?" demanded the one who headed the watch.

"A priest whom we are taking to attend our dying mother," replied the eldest brother in an undisturbed voice.

The chief of the watch was assured that what they said was true by the silence of the priest, and Peter with-

exhalar el más leve sonido, ni hacer el más mínimo movimiento, oyó con desesperación alejarse á la ronda, y debilitarse gradualmente *el mesurado sonido de sus pisadas.*

—*Aligerad el paso*—dijo el mayor de los foragidos.

Mas antes de llegar á las ruínas, volvió á oirse al jefe de la ronda, que gritó con voz enérgica:

—¡Alto ahí!

Los ladrones se pararon, murmurando imprecaciones. La ronda se acercaba *con pasos apresurados*, precedida por una mujer que, con el cabello suelto, el *rostro desencajado y las muñecas ensangrentadas*, gritaba *con desgarrador acento:*

—¡Sálvenle! ¡sálvenle!

being able to make the slightest sound, or the least movement, heard with desperation the night watch retiring, and the measured sound of their footsteps becoming gradually weaker.

"Hasten your pace," said the eldest of the robbers.

But before reaching the ruins, the chief of the watch, who was again heard, cried out vigorously.

"Halt there."

The robbers stopped, murmuring curses. The watch approached with hastening steps, preceded by a woman with her hair dishevelled, her face disfigured and her wrists stained with blood, crying out in a heart-rending voice;

"Save him! Save him!"

Y precipitándose en el grupo de los detenidos, arrancó la capucha que cubría la cabeza y el rostro de Pedro, exclamando con delirio:

—¡Está salvo! ¡Bendita sea la Providencia y la justicia de Dios! ¡Líbrese la sangre inocente, aunque sea á costa de la culpable!

—¿Qué has hecho, infeliz?—exclamó Pedro.

—Lo que sólo me quedaba que hacer—contestó ella—procurar tu salvación y buscar mi muerte.

—¡Oh! ¡No morirás, que yo te salvaré!—exclamó Pedro.

—No de mi puñal—dijo en voz *ahogada por la ira* el mayor de los foragidos, y antes de que nadie hubiese previsto ni podido impedir su acción, había cumplido su amenaza.

And throwing herself amidst the arrested group, she tore off the hood which covered Peter's head and face, exclaiming with delirium:

"He is saved! Blessed be Providence and the Justice of God! Let innocent blood be spared even though this should be at the cost of the guilty."

"What have you done? unhappy girl," exclaimed Peter.

"Only that which remained for me to do," she replied, "to preserve your life, and seek my death."

"Oh, you shall not die, I will save you!" exclaimed Peter.

"Not from my poniard," said the eldest of the robbers in a voice choked with rage, and before anyone had foreseen or been able to prevent his act, he had accomplished his threat.

—¡Oh! *¡Qué frío es este acero!* —dijo la herida, poniendo la mano sobre su traspasado pecho.—¡Adiós, Pedro!—añadió, dirigiéndose á éste, que se había precipitado á ella y la sostenía en sus brazos.—Muero por haberte salvado; y así es mi muerte más feliz que lo ha sido mi vida.

—¡No mueras, no!—exclamó desesperado Pedro.

—¡Sí, sí!—repuso en balbuciente vòz la moribunda.—LA FLOR DE LAS RUÍNAS debe morir entre ellas, como ha vivido. ¡Juez de los corazones!—añadió, alzando sus ya quebrantados ojos—¡ten conmigo la compasión que los hombres no han tenido!

"Oh! how cold this steel is!" said the wounded girl, placing her hand upon her trans-pierced breast. "Farewell, Peter!" she added, addressing him who had hastened to her, and was supporting her in his arms. "I die for having saved you; and thus is my death happier than my life has been."

"No, you shall not die!" exclaimed Peter in despair.

"Yes! Yes!" replied the dying girl in broken accents. "THE FLOWER OF THE RUINS must die amidst them as she has lived; Oh! Judge of all hearts!" she added, raising her eyes from which the light had already fled, "have for me that pity which men have denied me!"

Conclusión.

Algún tiempo después *se ajusticiaban* en Lisboa á tres bandidos, mientras en una de las casas más ricas y conocidas, se celebraba una junta de facultativos por hallarse en *inminente peligro*, de resultas de unas *calenturas cerebrales*, el hijo de la *dueña de aquella morada*, nuestro *protagonista* Pedro.

Fin de La Flor de las Ruínas.

Conclusion.

A short time after, three bandits were being executed in Lisbon, while in one of the richest and best known houses, a consultation of physicians was being held on account of the imminent peril—the result of brain fever—of the son of this mansion's mistress, of our hero Peter.

End of THE FLOWER OF THE RUINS.

NOTA—Las letras *bastardillas (italics)* indican que la palabra ó frase está explicada en notas al final del libro.

IV

La Conciencia.

Capítulo Primero.

Así como en las desiertas costas del mar, se ve blanquear un *nido de gaviotas en la concavidad de una peña*, así aparece Cádiz en la concavidad de sus *murallas*. Un brazo de mar conduce á la ciudad de San Fernando, *que en el fondo de la ensenada abre sus arsenales* de la Carraca, como hospitales, á los barcos que, *heridos y maltratados en sus azarosas carreras, regresan á sus lares.*

Pasado San Fernando, *gallarda y digna vecina* de Cádiz, y atravesando

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the book.

IV

Conscience.

Chapter First.

Just as on the deserted sea coasts, a nest of sea-gulls in glistening whiteness is seen in the hollow of a rock, so does Cádiz appear in the hollow of its walls. An arm of the sea leads to the city of San Fernando, which, at the bottom of the cove, opens its dock-yards of Carraca, like hospitals, to those vessels which, injured and buffeted in their hazardous voyages, return to their shelter.

Leaving San Fernando, the beautiful and worthy neighbor of Cádiz, and

el puente Zuazo, tan antiguo que se atribuye su construcción primitiva á los fenicios, el camino se divide en dos: el de la izquierda sigue costeando la bahía, y el de la derecha se dirige á Chiclana, entrándose en este precioso pueblo, que el río Liro divide en dos mitades, *por una arboleda de álamos blancos.*

En los tiempos en que Cádiz estaba *en todo su apogeo*, la mayor parte de sus comerciantes tenían casas de campo en Chiclana, casas que se labraban y amueblaban con extraordinaria riqueza y buen gusto.

Cuando empiezan los sucesos que vamos á referir; á principios del siglo pasado, Chiclana estaba en todo *su auge;* brillaba el oro por Cádiz y esparcía sus rayos en sus alrededores.

crossing the bridge Zuazo, so old that its primitive construction is attributed to the Phœnicians, the road becomes divided into two; the one on the left continues skirting the bay, and the other on the right leads to Chiclana, entering this beautiful town, which the river Liro divides into two halves, through a grove of white poplars.

In the days when Cádiz was at its zenith, the greater part of its merchants had country houses at Chiclana, which were embellished and furnished with extraordinary richness and good taste.

When the events, which we are about to relate, commenced; at the beginning of the last century, Chiclana was in her high meridian; Cádiz glittered with gold which shed its rays upon her environs.

En una de las anchas y alegres calles del mencionado pueblo, *descollaba*, entre todas, una hermosa casa. Subíase á ella por una escalinata de mármol, y era su puerta de *caoba, tachonada con grandes clavos de brillante metal. El patio estaba solado* con magnifícas *losas de mármol azules y blancas.* Sostenían las cuatro galerías que rodeaban el patio, columnas de jaspe; en el centro de éste, *rodeada de macetas* y estatuas de alabastro, corría una fuente sin cesar. Entre columna y columna *pendían*, cubiertas de *verdes y floridas colgaduras de jazmines, doradas jaulas con vistosos pájaros; un toldo de lona* cubría el patio y conservaba la frescura, *esparciendo una sombra suave. Las paredes*

In one of the broad and cheerful streets of the said town, a beautiful house surpassed all others. A marble staircase led up to its entrance, and its door was of mahogany ornamented with large nails of brilliant metal. The courtyard was paved with splendid flags of blue and white marble. Columns of jasper supported the four galleries which surrounded the courtyard, in the centre of which was a continually flowing fountain, surrounded by pots of flowers and statues of alabaster. Between the columns were suspended gilded cages with beautiful birds, covered with green hangings of jasmin; a canvas awning covered the courtyard, and kept it cool, spreading a soft shade. The walls of the parlor were of white stucco upon a

de la sala eran de estuco blanco sobre un fondo celeste; la sillería y sofá, de ébano con adornos de plata *maciza y forros de gro* celeste.

Sobre la repisa de la chimenea había un espléndido reloj de mármol blanco. Formaba el reloj un grupo, compuesto de un anciano que representaba al Tiempo; de dos bellas jóvenes *que se apoyaban* en el anciano y personificaban la Inocencia y la Verdad; y de otras dos figuras envueltas en negros velos: la Maldad y el Misterio, huyendo del anciano, *que con el dedo levantado parecía amenazarlas.*

El techo de la sala estaba pintado figurando leves nubes blancas y grises, entre las que asomaba una ninfa ó hija del aire, que en sus manos parecía

sky-blue back ground; the chairs and the sofa were of ebony, ornamented with massive silver and lining of sky-blue gros-grain.

Upon the mantle-piece was a splendid clock of white marble. This clock formed a group, consisting of an old man who represented Time; of two beautiful maidens who leaned upon the latter and personified Innocence and Truth; and two other figures covered with black veils: Guilt and Mystery, flying from the old man, who with raised finger seemed to threaten them.

The ceiling of the parlor was decorated with a painting of white and gray clouds, from the midst of which, a nymph or daughter of the air was just

sostener *los cordones y borlas* celestes, de que pendía una lámpara de *alabastro*, destinada á filtrar una luz suave *como la de la luna;* luz que favorecía en extremo la belleza de las mujeres, y que era adoptada para *tertulias de confianza.*

En medio del cuarto, *sobre un velador de mosaico*, había un gran globo de cristal en el que nadaban pececitos de colores. Coronaba este globo otro más pequeño que estaba lleno de flores, y había profusión de ellas *colocadas en jardineras en los huecos de las ventanas.* Como era verano, *las persianas* no dejaban penetrar en la sala sino una débil claridad.

Sobre el sofá estaba *recostada* una mujer de extraordinaria belleza: gran

emerging, who in her hand appeared to hold up the celestial cords and tassels, by which was suspended an alabaster lamp, designed for shedding a light as soft as that of the moon, a light which enhanced extremely the beauty of women, and was used for informal parties.

In the middle of the room, upon a small night-table of mosaic, was a large crystal globe in which small colored fishes were swimming about. Another smaller one, which was filled with flowers, crowned this globe, and in the vacant spaces of the windows, were jardinieres filled to profusion with flowers. As it was summer, the blinds allowed only a subdued light to steal through, into the parlor.

A woman of extraordinary beauty was reclining on the sofa; a wealth of

profusión de *rizos rubios* cubrían una de sus *preciosas* manos, en la que se apoyaba su cabeza, reclinada sobre uno de los *cojines del sofá. Un peinador de holán, guarnecido de encajes*, cubría sus perfectas y juveniles formas.

Brillaba en la mano izquierda de la joven un magnífico brillante, y con un pañuelo, que en ella tenía, *enjugaba, de cuándo en cuándo, una lágrima que se deslizaba lentamente por sus anacaradas mejillas.*

Pero antes de proseguir, es preciso revelar lo que originaba esa lágrima tan brillante que caía de aquellos ojos, azules como el cielo, y que, pasando por entre sus largas y obscuras *pestañas, resbalaba* por aquellas mejillas de tan suave y fresco *sonrosado.*

blond curls covered one of her beautiful hands, on which was supported her head resting upon one of the sofa cushions. A cambric dressing-gown, trimmed with lace, covered her perfect and youthful form.

A magnificent diamond glistened on the left hand of the young woman, and with a handkerchief which she held in it, she wiped away, from time to time, a tear which slowly glided down her pearly-white cheek.

Before, however, continuing, it is necessary to disclose that which caused this so glistening tear, which fell from those eyes as blue as the sky, and which, passing between her long and dark eye-lashes, trickled down those soft and fresh rose-colored cheeks.

Capítulo Segundo.

La joven que hemos descrito se llamaba Ismena, y era hija única de don Patricio O'Carty, cuya familia había emigrado de Irlanda, como otras muchas. La mayor parte de estos fieles, que abandonaron sus empleos, casas y *tierras*, siguieron á *James Stewart, ó Jaime II de Inglaterra*, á Francia, y le acompañaron cuando en 1690, auxiliado por Luis XIV, hizo aquel desgraciado rey un desembarco en Irlanda, y, después de muchas vicisitudes, mandó en persona la desgraciada batalla de la *Boyne*. Después de esta derrota entraron aquellas tropas, que se componían de la primera nobleza de Irlanda y Escocia, al servicio

Chapter Second.

The young girl whom we have described was called Ismena, and was the only daughter of Don Patricio O'Carty, whose family had, like many others, emigrated from Ireland. The greater part of these faithful persons, who abandoned their occupations, homes, and properties, followed James Stewart, or James the Second of England, to France, and accompanied him when in 1690, with the help of Louis XIV, that unfortunate King landed in Ireland, and after many misfortunes, commanded in person, at the fatal battle of the Boyne. After this defeat, these troops, which were composed of the chief nobility of Ireland and Scotland, entered the service of

de Francia y España. Mandaba estas tropas Jacobo Stuart, duque de Berwick, quien ganó la batalla de *Almansa* (1). Tuvo este bizarro general dos hijos: el primero se naturalizó en España y el segundo en Francia.

Casó don Patricio con una española, y su hija Ismena reunió la belleza de ambos tipos. *Sus rasgados ojos azul turquí* tenían, *entre sus obscuras pestañas*, la *altiva* y entendida mirada de las hijas del Sur, y *su porte* era gracioso y natural.

La naturalidad es el mayor encanto de la gracia española, tan justamente célebre y *decantada*. En la naturalidad está la verdad, y fuera de la ver-

(1) ALMANSA, ciudad en la provincia de Albacete, España, célebre por la batalla de su nombre ganada por los españoles, al mando del duque de Berwick, 25 de abril de 1707, que aseguró la corona á Felipe V., en commemoración de la cual se erigió allí un hermoso monumento.

France and Spain. James Stewart, Duke of Berwick, who gained the battle of Almansa, (1) commanded these troops. This brave general had two sons: the elder was naturalized in Spain and the second in France.

Don Patricio married a Spanish lady, and his daughter Ismena combined the beauty of both types. Her full turquoise-blue eyes had, between her dark eyelashes, the haughty and knowing look of the daughters of the South, and her carriage was graceful and natural.

Naturalness is the greatest charm of Spanish gracefulness, so justly celebrated and praised. In naturalness is truth, and without truth there is no

(1) ALMANSA, a city in the province of Albacete, Spain, celebrated for the battle of its name, won by the Spaniards under the command of the Duke of Berwick, 25th of April, 1707, which assured the crown to Felipe V., in commemoration of which a beautiful monument was erected there.

dad no hay perfección; en la naturalidad está la gracia, y sin la gracia no hay elegancia genuína.

En cuanto á lo moral, *peor dotada* Ismena que en su persona, unía al alma fría y serena de su padre, el genio altivo y dominador que había heredado de su madre. No se ocupaba la celebrada Ismena, la rica heredera, sino de sí y de un futuro *que se forjaba en su imaginación*, lucido y brillante *cual los que pronostican las hadas.* Así fué que despreció con impertinencia el amor de cuantos jóvenes se le ofrecieron sinceramente, no pareciéndole ninguno digno de realizar *su soñado porvenir.*

Pero los cambios de la *suerte* son repentinos é inesperados como las

perfection; in naturalness is gracefulness, and without gracefulness there is no genuine elegance.

As regards moral character, Ismena, less favorably endowed than in her person, combined with the cold and serene spirit of her father, the haughty and commanding temper which she had inherited from her mother. The celebrated Ismena, the rich heiress, thought only of herself and of a future which she created in her imagination, as bright and brilliant as those which fairies predict. Thus she rejected with scorn, the love of all those young men, who sincerely offered themselves to her, no one appearing to her worthy to realize the future of her dreams.

But the changes of fortune are as sudden and unexpected as the trans-

trasformaciones de las comedias de magia. En pocos meses perdió el padre de Ismena todo su *caudal*, y don Patricio, que por entonces también perdió á su mujer, se retiró arruinado á la bella casa de campo que en Chiclana tenía; pero en breve ni aun ese recurso le quedó, y la casa fué puesta en venta por los acreedores.

El primer comprador que se presentó fué el general conde de Alcira, hombre que, aunque no tenía sino cincuenta y cinco años, parecía mucho mayor.

El general se había establecido antes en Sevilla su pueblo natal. Allí, su *cuñada* le trató de una *manera tan agria y tan hostil*, que el general, *á pesar de ser* el hombre mejor, más honrado, noble y generoso del mundo,

formations of the comedies of magic. In a few months Ismena's father lost all his fortune, and Don Patricio, who then, also lost his wife, retired, a ruined man, to the beautiful country house which he had at Chiclana; but in a short time, not even this recourse was left to him, and the house was offered for sale by his creditors.

The first purchaser who presented himself, was General Count de Alcira, a man who, though only fifty five years old, appeared much older.

The General had before settled in Seville, his native city. There, his sister-in-law treated him in so rude and hostile a manner, that the General, in spite of being the best, most honorable, noble, and generous man, in the

se indignó, y se resolvió á dejar á Sevilla y á vivir en Cádiz.

No había entonces, es claro, vapores, esos *correvediles* que han estrechado los vínculos de amistad entre ambas ciudades, *joyas de Andalucía.* Cádiz, tan bella ó más que lo es hoy, nadaba en un mar de saladas aguas, en un mar de placeres y en un mar de riquezas. Sabía hermanar admirablemente la cultura y el arte de la elegancia extranjera, con el señorío, la gracia y la espontaneidad de la elegancia española.

En aquellos tiempos se tenía amor á lo español sencilla y naturalmente: *como tiene el valiente su denuedo, sin pregonarlo;* como las estatuas griegas tienen su belleza, sin adornarla; como

world, became indignant and resolved to quit Seville and live in Cádiz.

There were not then, of course, steamboats,—those links which have tightened the chain of friendship between both cities—gems of Andalusia. Cádiz, then as beautiful, or more so, than she is to-day, swam in a salt sea, in a sea of pleasures and in a sea of riches. She knew how to admirably harmonize culture and the art of foreign elegance, with the stateliness, the gracefulness, and the spontancity of Spanish elegance.

In those days, the love for everything Spanish, was naturally and unostentatiously chreished: like the brave man who is courageous, without proclaiming it; like the greek statues, which have their beauty, without

tiene el campo sus flores, sin ostentarlas. El españolismo estaba en la sangre, en la *índole*, en los gustos, y se hacía tan fino, tan amable, *tan donoso*, tan caballero; se le conservaba tanto su gracioso tipo meridional, que era la admiración y encanto de los extranjeros. Entonces reinaba la más franca alegría, identificada con la más exquisita *finura*. No había CLUBS; *no había sino tertulias*, en las que la galantería tenía por código estos versos antiguos del poeta Suárez, que floreció en el siglo XVI:

Vosotras sois las temidas,
Nosotros somos *temientes;*
Vosotras sóis las servidas,
Vosotras obedecidas,
Nosotros los obedientes;

adorning it; like the field which has its flowers without ostentatious display. Spaniolism was in the blood, in the temperament, in the tastes, and became so delicate, so pleasing, so witty, so knightly; it preserved so well its southern graceful type, that it was the wonder and charm of foreigners. Then the freest gayety prevailed, identified with the most exquisite refinement. There were no CLUBS; there were only informal parties; where gallantry had for its code those ancient verses of the poet Suárez, who flourished in the XVI century:

Ye are the feared,
We are the fearers;
Ye are the served,
Ye are the obeyed,
We are the obedient;

Vosotras *sojuzgadoras*,
Nosotros los *sometidos;*
Vosotras libres señoras,
Vosotras las vencedoras,
Nosotros *siervos vencidos;*
Vosotras las adoradas,
Nosotros los *denegados;*
Vosotras *las muy loadas*,
Vosotras las estimadas,
Nosotros *los desechados.*

El general conde de Alcira, á su regreso á Cádiz, deseó comprar una casa de campo; le propusieron la de don Patricio O'Carty, y fué á verla. Quedó admirado el conde de cuanto vió en aquella rica *morada;* pero de nada tanto como de la hija del *dueño*, á la que, *enlutada* y cubierto el cuello de rubios rizos, halló escribiendo y llorando en un apartado gabinete, que tomaba del jardin luz y fragancia.

Ye are the subduers,
We are the submissive;
Ye are the free matrons,
Ye are the conquerors,
We are the vanquished slaves;
Ye are the adored,
We are the refused;
Ye are the much praised,
Ye are the esteemed,
We are the rejected.

General Count de Alcira on his return to Cadiz, wished to buy a country-house; that of Don Patricio O'Carty was offered to him and he went to see it. The Count was seized with admiration for all that he saw in this rich mansion; but for nothing so much as for the daughter of the owner, whom, in mourning and her neck covered with blond curls, he found writing and weeping in a detached

Ismena *lloraba al contestar* á dos amigas suyas que le habían informado de sus espléndidos casamientos.

¡Cuán amargamente contrastaban en aquellas cartas la suerte de sus amigas con la de Ismena, que tenía que abandonar hasta esta casa, último resto de su brillante posición pasada!

Interesaron y conmovieron tanto aquellas lágrimas al bondadoso general, que después de comprar la casa, suplicó á su antiguo dueño que se quedase viviéndola, y que le admitiera en ella como uno de la familia, uniéndole á su hija. Excusado es decir que don Patricio é Ismena recibieron esta oferta como una *embajada* de felicidad.

Difícil sería pintar la furia que se apoderó de la cuñada del conde cuando

cabinet, which took from the garden light and fragrance. Ismena was weeping in replying to two female friends of hers who had informed her of their splendid marriage.

How bitterly did these letters cause the lot of her friends to contrast with that of Ismena, who had to abandon even this house, the last thing left of her past brilliant position!

These tears interested and moved the generous General so much, that, after purchasing the house, he entreated the former owner to remain living in it, and that he might be admitted as one of the family by uniting him to his daughter. It is superfluous to say that Don Patricio and Ismena received this offer like a tender of happiness.

It would be difficult to describe the fury which seized the Count's sister-in-

supo el proyectado enlace. *Desfogóla esparciendo calumnias sobre Ismena*, y cubriendo de ridículo este matrimonio, vaticinando, por último, que la ambiciosa y arruinada joven, que por interés se casaba con *un anciano gastado* y valetudinario, no tendría sucesión, *quedando así burlados sus ambiciosos cálculos*, y haciendo volver el *mayorazgo* á su familia, por falta de su actual poseedor.

¡Cuánto no se resentirían *el excesivo orgullo y el altivo amor propio* de Ismena, tan exageradamente susceptibles desde sus desgracias, con estos *escarnios y vilipendios!* Exasperábase más, viendo los vaticinios de su contraria verificarse, puesto que hacía dos años que estaba casada sin haber tenido hijos.

law when she heard of the projected alliance. She vented her anger by spreading calumnies about Ismena and casting ridicule upon this marriage, prophesying finally, that this ambitious and ruined young woman, who out of self-interest was going to marry a worn out old man and valetudinarian, would have no offspring, thus frustrating her ambitious calculations, and making the succession return to his family, through the death of its owner.

How much must the excessive pride and haughty self-love of Ismena, rendered so much more susceptible since her misfortunes, have resented this contemptuous ridicule and reviling! She was all the more exasperated because the predictions of her opponent were verified, seeing that two years

En esta época es cuando hemos presentado á Ismena, condesa de Alcira, *vertiendo* lágrimas.

Capítulo Tercero.

Hermosa estaba Ismena, y tan blanca y delicada como una ninfa de alabastro. Cual ésta, aquella mujer, que nunca había amado sino á sí misma. era también fría é inmóvil.

Á la caída de la tarde entró en la sala Nora, que era la *nodriza* que había criado á Ismena, y nunca se había separado de ella. *Mujer astuta y soberbia*, que mucho había contribuído á *desarrollar* en la niña, las perversas propensiones que ya hemos indicado.

had elapsed since her marriage, without her having had any children.

It was at this period that we have presented Ismena, Countess of Alcira, shedding tears.

Chapter Third.

Ismena was beautiful, and as white and dainty as an alabaster nymph. Like the latter, this woman, who had never loved any one but herself, was also cold and immovable.

At the close of the evening, Nora, who was the nurse who had suckled Ismena, and had never been separated from her, entered the parlor. She was an astute and haughty woman, who had largely contributed in developing in the child, the perverse propensities which we have already described.

—¡Siempre llorando!—dijo con un movimiento de impaciencia al ver las lágrimas de la condesa.—Todo lo habrá perdido usted cuando falte su marido: *caudal*, consideración, juventud y belleza.

—Ya sé que todo lo habré perdido; y por eso lloro—contestó Ismena.

—¿Y quién dice que su *suerte* no puede ser otra?—repuso Nora.—Su cuñada de usted no es la que dispone de su porvenir. Más puede usted misma contribuir á hacerlo bueno, que ella á hacerlo malo. La esperanza es lo último que se pierde.

—*¡Palabras vanas!—interrumpió con agria tristeza* Ismena.—Sabes que son estériles mis esperanzas como lo es mi matrimonio.

"Always weeping!" she said with a movement of impatience at seeing the tears of the Countess. "You will have lost all when your husband dies: fortune, importance, youth and beauty."

"I already know that I shall have lost all; and for this I weep," Ismena replied.

"And who says that your lot cannot be otherwise?" replied Nora. "It is not your sister-in-law who is controlling your future. You are yourself more able to contribute towards making it good, than she in making it bad. Hope is the last thing to be lost."

"Vain words!" interrupted Ismena with bitter sadness. "You know that my hopes are as barren as is my marriage."

—Lo mismo es tener un hijo que *prohijarle*—dijo Nora.

La condesa fijó en Nora una profunda mirada de sus rasgados ojos azules, y exclamó:

—*No querría el conde.*

—No es necesario que lo *sepa*—repuso Nora.

—¡Un fraude, un delito, un *engaño!* ¿Deliras?

—No es sino una obra de caridad, que hará usted con algún *infeliz desvalido. Sus sobrinas*, que están bien casadas, y su cuñada, que disfruta de una *pingüe viudedad*, no necesitan del caudal del conde, y si por el ansían, es sólo por ambición y por el mal deseo de que no lo disfrute usted.

—¡Nunca! ¡nunca!—dijo Ismena.

—Hay más orgullo en no exponerse á

"It is the same to have as to adopt a son," said Nora.

The Countess fixed on Nora an intense look from her large blue eyes, and exclaimed:

"The Count would not wish it."

"It is not necessary that he should know it," Nora replied.

"A fraud, a crime, a deceit! You talk nonsense!"

"It is but a charitable act, that you will do for an unfortunate and helpless person. Your nieces, who are well married, and your sister-in-law, who enjoys a rich dowry, do not need the Count's fortune, and if they long for it, it is only through ambition and the evil desire that you may not enjoy it."

"Never! Never!" said Ismena. "There is greater pride in not expos-

ser esclava de un secreto que nos pueda deshonrar, que en sostener una su *rango* y su posición. ¡Nunca! ¡nunca! —repitió *sacudiendo* la cabeza, *como si de su mente* quisiese expulsar tan funesto pensamiento.

—El secreto sólo lo sabré yo, y yo soy la responsable. El conde tiene que hacer un viaje y á su vuelta hallará un hijo.

—¡Nora, Nora, *no hay maldad que no inventes!* Engañar á un hombre como el conde sería la más imperdonable de las infamias.

—Le he oído á usted cantar frecuentemente esta estrofa, Señora:

Es el engaño leal
Y el desengaño traidor;
El uno, mal sin dolor;
El otro, dolor sin mal.

ing one's self to be the slave of a dishonoring secret, than in maintaining one's rank and position. Never! Never!" she repeated, shaking her head, as if she wished to expel from her mind such a dreadful thought.

"Only I shall know the secret and I am responsible for it. The Count has to go on a voyage and on his return will find a son."

"Nora, Nora, there is no wickedness that you would not invent. To deceive a man like the Count would be the most unpardonable of infamies."

"Mistress, I have heard you often sing this STANZA:

There is the faithful deceiver,
And the treacherous undeceiver,
This one is evil without suffering,
The other is suffering without evil.

En este momento entró el conde.

—Ismena, hija mía—dijo acercándose *cariñosamente* á su mujer—he venido *para sacarte á dar un paseo.* ¿Cómo es que no te animan estas hermosas tardes de primavera á ir á disfrutarlas al aire libre?

—*Me incomoda el andar y me fastidian las gentes*—contestó Ismena, que al ver entrar á su marido había palidecido.

—Te encuentro descolorida—repuso lleno de interés el conde—*y sobre todo, te hallo* desde algún tiempo á esta parte *abatida. ¿Acaso* estás enferma?

—*No me aqueja mal alguno*—contestó Ismena.

—Á lo menos los que sufre no son de aquéllos para cuya curación se

At this moment the Count entered.

"Ismena, my child," he said affectionately approaching his wife, "I have come to take you out for a walk. How is it that these beautiful spring afternoons do not incite you to go out to enjoy them in the open air?"

"Walking is disagreeable to me, and people disgust me," replied Ismena, who, on seeing her husband enter, became pale.

"I find you pale," replied the Count full of interest, "and moreover, I have for some time past found you dejected. You are perhaps ill?"

"No illness afflicts me," replied Ismena.

"At least those which she suffers from, are not among those for whose

llama á un *facultativo*—dijo Nora, mirando al conde con una maliciosa y significativa sonrisa.

El rostro de Ismena *se sonrojó.*

—¡Nora!—*gritó*—*¡calla!*

—Callaré. Señor Conde, *dícese que mientras más se calla la venida, más hermoso es lo que viene.*

En el bondadoso rostro del general brilló una santa esperanza paternal.

—¿Será cierto?—murmuró, fijando una *enternecida mirada* sobre su hermosa mujer.

—Señor—dijo Nora—*¿por ventura,* de tres meses á esta parte, no nota usted *su desgana, su languidez, su malestar,* sin que otra causa los motive? No está convencida ni se quiere convencer; pero yo, que tengo más experiencia que ella, lo estoy.

cure a physician is called in," said Nora, looking at the Count with a malicious and significant smile.

Ismena's face flushed.

"Nora," she cried, "be silent!"

"I will. Count, they say the more secretly we treat the coming, the more beautiful the comer."

A look of holy paternal hope shone in the kind face of the General.

"Will this be so?" he murmured, casting a tender look upon his beautiful wife.

"Sir," said Nora, "have you not perchance noticed, during the last three months, her want of appetite, her languor, her indisposition, without some other cause to account for them? She is not, nor does she wish to be convinced; but I, who have more experience than she, am convinced.

—¡*Mientes*, Nora!—gritó *demudada* Ismena.

—El tiempo—repuso aquélla con el mayor *aplomo*.

—El tiempo—repitió Ismena indignada.

En este momento el reloj que figuraba á Saturno *dió seis campanadas con su claro y metálico son*.

—*Ya acudió el tiempo á la cita*, señor Conde—dijo Nora con afectada risa—de aquí á seis meses contestará.

En efecto, seis meses después de estas escenas, el general anunciaba á su mujer su vuelta del extranjero, en una cariñosa carta, y ésta pasaba á Cádiz para recibir á su marido, acompañada *en la berlina por un ama*, que llevaba en brazos á su supuesto hijo.

"You are lying, Nora!" exclaimed Ismena, agitated.

"Time," she replied with the greatest assurance.

"Time," repeated Ismena with indignation.

At this moment, the clock which represented Saturn, struck six with its clear and metallic sound.

"Time has already kept the appointment, Count," said Nora with an affected smile. "Six months from now it will reply."

And in fact, six months after this scene, the General announced his return from abroad to his wife, in an affectionate letter, and she went to Cádiz to receive her husband, accompanied in the carriage by a nurse, who carried in her arms her supposititious son.

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Capítulo Cuarto.

Durante muchos años quedó deshabitada la hermosa casa de Chiclana. La condesa rehusaba con obstinación *el ir á gozar* allí de la primavera, porque para esta mujer no había ya ni primavera ni goces. La justicia divina quiso imprimir en un corazon duro é impávido, por la fuerza de los *hechos*, lo que los sentimientos no habían podido comunicarle. Estos hechos eran terribles, pues había dado sucesivamente dos hijos al conde, cuyos nacimientos inesperados aterraron á la madre. *Había más aún*: veía *al mayor* de los tres niños, hermoso muchacho, franco, valiente y sincero, pero á quien no podía sufrir que ocupase en el cariño

Chapter Fourth.

The beautiful house at Chiclana remained uninhabited for many years. The Countess obstinately refused to go there to enjoy the spring, because for this woman there was now neither spring nor enjoyment. Divine Justice wished to impress upon a hard and unimpressionable heart, by force of facts, that which the feelings had not been able to impart to it. These facts were terrible, for she had given successively to the Count two sons, whose unexpected birth frightened the mother. Still worse; she saw the eldest of the three sons, a handsome, frank, brave and sincere boy, but whom she could not suffer to occupy the preferential place in the General's

del general el lugar preferente. Porque no sólo simpatizaba Ramón, que así se llamaba este niño, con el general, sino que en el equitativo anciano, el desvío y hostilidad que le mostraba la condesa, eran motivo para que él compensase esta injusticia, redoblando su amor é interés *hacia* el que de ella era víctima. Así había traído la Providencia á aquel corazón frío é inerte al remordimiento, y éste *había ahuyentado*, á aquella mujer culpable, de la casa en que todo le recordaba *su culpa.*

¡Remordimiento! ¡Cruel é inexorable remordimiento! ¿quién te envía? ¿Es el espíritu del mal, para gozarse en su obra y desesperar al hombre, ó es Dios, para avisarle, á fin de que expíe sus faltas?

affection. For not only did Ramón—this was the boy's name—sympathize with the General, but with the just old man, the aversion and hostility which the Countess displayed for him, were the reason for the General's compensating this injustice, redoubling his love and interest for him who was its victim. Thus had Providence brought remorse to this cold and sluggish heart, and this had driven, this guilty woman, from the house in which everything reminded her of her guilt.

Remorse! Cruel and inexorable remorse! Who sends thee? Is it the spirit of evil, in order to rejoice in its work, and to drive man to despair, or is it God, to admonish him so that he may expiate his offenses?

Estos tormentos de que era víctima Ismena, habían consumido su corazón y su vida, como un cáncer incurable. Casi postrada ya, los facultativos insistieron, como por último recurso, *en que respirase* las frescas brisas del campo.

Habiéndose anunciado en Chiclana la venida de los señores, la casa estaba preparada para recibirles. *El toldo cubría el patio como un movible techo;* la *limpieza* más exquisita brillaba en ella; los *pájaros* cantaban, y las flores *mostrábanse lozanas.*

Una berlina, llegó *pausadamente* y *se paró* á la puerta. *Ya* no era la hermosa y brillante Ismena, *sino su sombra, la que apoyada* sobre el brazo del general, y sostenida por un facul-

These torments of which Ismena was the victim, had consumed her heart and her life, like an incurable cancer. Now almost prostrated, the doctors insisted, as a last resort, that she should breathe the cool country air.

The arrival of the Count and Countess having been announced in Chiclana, the house was prepared to receive them. The awning covered the courtyard like a moveable ceiling; its most exquisite cleanliness shone brilliantly; the birds sang, and the flowers looked luxurious.

A carriage arrived slowly and drew up at the door. It was not now the beautiful and brilliant Ismena, but the shadow of her former self, which leaned upon the General's arm, and sup-

tativo, *se arrastró bajo el soberbio portal de mármol, como un cadáver* en su suntuoso mausoleo.

Á los veintiocho años, Ismena había perdido todo el brillo de la juventud; sus claros y brillantes ojos estaban *empañados y abatidos;* sus dorados cabellos *habían encanecido*, y su *tez* blanca parecía una *mortaja* que cubriera un esqueleto. Pocos años habían bastado para producir este cambio, *puesto que* no era el tiempo el que con su pausada y suave mano lo había traído, sino el sufrimiento con su destructora *garra*.

La condesa fué llevada al sofá, en el que quedó tan postrada, que parecía insensible á cuanto le rodeaba.

Un narcótico la sumió más tarde en un sueño facticio, por lo que todos,

ported by a physician, crept along under the imposing marble porch, like a corpse in its costly mausoleum.

At twenty-eight years of age, Ismena had lost all the brilliancy of youth; her clear and brilliant eyes were dimmed and dejected, her golden hair had become gray, and her white complexion, looked like the shroud that covered a skeleton. A few years had sufficed to effect this change, since it was not time, with its slow and quiet hand, but suffering with its destructive grip that had brought it about.

The Countess was carried to the sofa on which she remained so prostrated, that she appeared insensible to her surroundings.

Later on a narcotic threw her into an artificial sleep, and therefore everybody, except her nurse, went to re-

menos su ama, se fueron á descansar de las fatigas y emociones del día.

Sonaron las doce en el reloj de la sala, y doce veces sonó la voz del Tiempo como una aterradora profecía. Doce contó el austero anciano con su inflexible memoria, *y doce años hacía entonces* que sobrevivía Ismena culpable, *en la molicie del lujo*, y con la aureola de la consideración y del respeto público. Doce años hacía que, después de sacrificar su conciencia á su soberbia, había sacrificado una noble existencia á su orgullo.

Ismena despertó sobresaltada, y se incorporó en su lecho: sus ojos vagaban por todas partes; *su sangre hervía* por la fiebre.

Su devoradora inquietud la ahogaba;

cuperate from the fatigue and the emotions of the day.

The parlor clock struck twelve, and twelve times the voice of Time sounded like a frightful prophecy. The austere old man counted twelve with his inflexible memory, and it was then twelve years, that Ismena had survived her guilt, in the softness of luxury and the halo of consideration and public respect. It was now twelve years since, after sacrificing her conscience to her haughtiness, she had sacrificed a noble existence to her pride.

Ismena woke up frightened, and sat up in her bed; her eyes wandered in every direction and her blood was at fever heat.

Her consuming restlessness was stifling her; the weight which oppressed

el peso que oprimía su pecho la sofocaba. Se arrojó del lecho, y corrió á la ventana, pues anhelaba, cual la Margarita en el Fausto de Goëthe, aire para respirar.

Apoyó su ardorosa frente en la *reja* de la ventana *que daba al patio*, reja negra y dorada como su existencia. Oyó entonces á lo lejos dos voces que se unían para *rezar*, y que hermanaban como la Fe y la Esperanza. Eran las voces de María, la encargada de la casa, y la de su hija Piedad. Había algo de solemne en aquel sonido dulce y monótono, con el que la palabra sin pasión, sin movilidad, sin modulaciones terrestres, se alza al cielo, como lo hace *el humo del incienso sobre el altar:* suave, sin color y sin ímpetu,

her breast was suffocating her. She darted from her bed and rushed to the window, for like Margarite in Goethe's Faust, she needed fresh air to breathe.

She rested her burning forehead upon the iron grating of the window—black and gilded like her existence—which overlooked the courtyard. She then heard at a distance two voices which were united in prayer, and harmonized like Faith and Hope. They were the voices of Maria, the caretaker of the house, and that of her daughter Piedad. There was something solemn in that sweet monotone of sound, with which the words, without passion, without inflexions, without earthly modulations, were lifted up to Heaven, like the smoke of the incense upon the altar: soft, colorless, and without force, as if drawn up by attraction.

como impulsado por la atracción. Algo, que conmovía *hondamente*, había en esas palabras mil veces repetidas, porque mil veces son sentidas; en esos rezos, en que se unen millares de corazones al pie del trono de Dios.

¡Qué doloroso contraste formaban aquellas graves y apacibles voces con el estado del alma de Ismena, *en la que rugía* el remordimiento! Quiso unirse á ellas, y *no pudo.*

—¡Oh, Dios mío!—exclamó, *apartándose* de la ventana.—No puedo rezar. No soy digna, Dios Santo, de unir mi voz maldita á esas voces puras *que no empañó la culpa*, ni sofoca el remordimiento.

Postróse, *con el rostro sobre la tierra, hasta que* el último amén

There was something profoundly moving in these words repeated a thousand times, because they are a thousand times felt; in these prayers, in which thousands of hearts unite at the foot of the throne of God.

What a sorrowful contrast these grave and gentle voices presented to the condition of Ismena's soul, in which remorse was loudly whispering to her! She wished to join them but she could not.

"Oh my God!" she exclaimed, withdrawing herself from the window, "I cannot pray. Holy God, I am not worthy of uniting my cursed voice with those pure ones, which sin has not corrupted, and remorse does not smother."

She prostrated herself, with her face toward the ground, until the last amen

subió al cielo. Entonces se levantó, y vió á Nora, que se había quedado dormida en un sillón. Acercóse á ella, y asióla violentamente por un brazo.

—¡Duermes!—exclamó.—Duerme la iniquidad, en tanto que la inocencia *vela y ora.* ¡*Despierta!* Tu reposo es más horrible aún que tu culpa. Mira á la que sacaste con esmero *de su dulce cuna*, entrar en su *féretro* por tus infames sugestiones, y ¡duermes mientras ella agoniza! ¿Qué ves en lo pasado? *El delito impune.* Y ¡duermes! ¿Qué ves en lo presente? Una usurpación, un *despojo*, una traición, un crimen. Y ¡duermes! ¿Qué ves en lo futuro? La divina y universal justicia de Dios, tan dulce

mounted upward to Heaven. Then she arose and discovered Nora, who had fallen asleep in an arm-chair. She approached her, and seized her violently by the arm.

"You sleep!" she exclaimed. "Wickedness sleeps while innocence watches and prays. Awake! Your repose is more horrible, even, than your crime. Look at her whom you have taken with care from her sweet cradle, to enter her coffin through your infamous advice; and yet you sleep whilst she is in agony! What do you see in the past? The unpunished crime. And yet you sleep! What do you see in the present? An usurpation, a spoliation, a treachery, a crime. And yet you sleep! What do you see in the future? The divine and universal Justice of God, so sweet for the just,

para el justo, tan tremenda para el criminal. Y ¡duermes! Pero esta justicia hará que recaiga sobre tu cabeza la maldición que pesa y oprime ya la mía. ¡Lleva, pues, unida al anatema de Dios, la maldición de la que sedujiste!

Á los gritos que dió Nora acudieron todos los habitantes de la casa, y hallaron á la condesa *en un espantoso y convulso estado*, que se asemejaba á la demencia. Nora *estaba aterrada y desvariaba;* pero esto se atribuyó al dolor que le causaba el cercano fin de su señora.

so terrible for the criminal. And yet you sleep! But this justice will cause to recoil upon your head the curse which now weighs upon and oppresses mine. Bear, then, united with God's anathema, the curse of her whom you have seduced!"

All the inmates of the house went to discover the cause of Nora's cries, and found the Countess in a frightful and convulsive condition, which resembled madness. Nora was terrified and raving, but this was attributed to the grief which, the approaching death of her mistress, caused her.

Capítulo Quinto.

Al día siguiente fué espantosa la agitación de la enferma; por la noche se vieron los médicos precisados á suministrarle un fuerte narcótico, *que la hizo caer* en un *profundo sueño.*

El conde, que se ocupaba en arreglar los papeles que había dispersos en un *lindísimo* escritorio antiguo de ébano, que usaba Ismena, se fijó en una traducción del "Hamlet" de Shakespeare, empezada por su mujer, y, al mismo tiempo que pensaba con dolor que ya no la concluiría, *se puso* á leer el monólogo del rey Claudio, en el tercer acto, lo último que aquélla había escrito.

La traducción literal, aunque apenas

Chapter Fifth.

The following day the excitement of the invalid was frightful; at night the doctors were compelled to administer to her a powerful narcotic which caused her to fall into a deep sleep.

The Count, who was occupied in arranging the papers which were lying scattered in a very pretty antique desk of ebony, that Ismena was in the habit of using, noticed a translation of Shakespeare's Hamlet, commenced by his wife, and, at the same time, thinking with grief that now she would not conclude it, he began to read the monologue of Claudius the King, in the third act, the last she had written.

The literal translation, although it

daba una idea de la magnífica, profunda y elevada poesía del autor, que fué y es gloria de su patria, llenó, no obstante, de admiración al general, cuya alma era accesible á todo lo bello y á todo lo bueno. *Pero al echar una mirada* sobre la enferma *que yacía* blanca sobre su blanco lecho, *como una marchita azucena sobre nieve, hizo* esta sencilla reflexión:

—¿Por qué busca estos cuadros de delitos y pasiones?

Entonces se sentó en un *sillón* á los pies de la cama de su esposa, y levantó á Dios su corazón, en una ferviente plegaria, por la vida de la que amaba.

El reloj de la sala contigua á la alcoba *dió las once.* Sus ecos y metáli-

scarcely gave an idea of the magnificent, profound and lofty poetry of the author, who was and is the glory of his country, nevertheless filled with admiration the General, whose soul was accessible to all that was beautiful and good. But casting a look upon the patient, who was pale lying upon her white bed, like a faded white lily on the snow, he indulged in this simple reflection:

"Why does she select these pictures of crime and passion?"

Then he seated himself in an arm chair, at the foot of his wife's bed, and raised his heart to God, in a fervent supplication, for the life of her whom he loved.

The clock in the parlor near to the alcove, struck eleven. Its echo and

cos sonidos, que vibraron en el silencio, como si llamase á una cerrada puerta la justicia, estremecieron á Ismena en su sueño, y despertó dando un sordo gemido.

El general, que la *oyó* pronunciar palabras incoherentes, se acercó á ella, y rodeándola con sus brazos, le dijo:

—Serénate, Ismena; Dios *oye* nuestros ruegos: un sueño benéfico de hace algunas horas ha restaurado tus fuerzas.

—¿He dormido?—murmuró.—¿He dormido *en el borde de mi sepultura*, como si ésta me prometiese descanso? ¿He dormido, cuando tan poco tiempo me queda para arreglar mis cuentas sobre la tierra? *Sentaos, Señor, que como á tal quiero ha-*

metallic sound, which vibrated in the silence, as if Justice was demanding its due at a closed door, startled Ismena in her sleep, and she woke up with a deep groan.

The General, who heard her utter some incoherent words, approached and encircling her with his arms, said:

"Be calm, Ismena; God hears our supplications: a refreshing sleep of some hours has restored your strength."

"Have I slept?" she murmured. "Have I slept on the brink of my grave, as if this could bring me rest? Have I slept when so little time remains for me to settle my earthly accounts? Be seated, my lord, for I wish to speak to you as such, and not as

blaros, y no como á mi marido; porque digna no soy de ser vuestra mujer. Hablaros quiero, no como á mi compañero, sino como á mi juez, cuya clemencia imploro.

El general atribuyó estas extrañas palabras al delirio, y sin poner atención en ellas, *quiso* tranquilizar á su mujer, proponiéndole diferir las explicaciones que quería hacer. Sin embargo, Ismena insistió con energía en que la escuchase, y prosiguió:

—Voy á morir y dejo sin sentimiento todos los bienes de la tierra. Sólo una cosa es la que ambiciono, y quisiera llevar conmigo á la tumba. *Vos, que fuisteis* para mí padre, marido y bienhechor, no me la negaréis, puesto que sólo vos podéis dármela;

my husband, because I am not worthy to be your wife. I wish to speak with you, not as my companion, but as my judge, whose mercy I implore."

The General attributed these strange words to delirium, and without paying any attention to them, wished to calm his wife, proposing to postpone the explanations which she wished to make. Ismena however, strongly insisted that he should listen to her, and continued.

"I am going to die and I give up, without regret, all worldly possessions. There is but one thing that I long for, and wish to take with me to the grave. You, who have been to me a father, husband, and benefactor, will not refuse it, since you alone are able

porque este bien que imploro es, Señor, vuestro perdón.

Al oir esto el general se confirmó en que su mujer deliraba, y volvió á suplicarla que no se agitase como lo estaba haciendo, pero ella insistió de nuevo en que le prestase atención sin interrumpirla.

—Si una mujer—dijo—que ha expiado una culpa con todo lo que el remordimiento tiene de terrible y de *destrozador, arrebatándole éste su sosiego*, su salud y su vida; si esta desgraciada criatura, en el momento de morir desesperada, puede inspirar alguna compasión, vos, que habéis sido el más generoso de los hombres; vos, *que sembrasteis* mi vida de flores, recibid sin rechazarme, sin huir de mí en

to give it to me, because this gift which I implore, Sir, is your forgiveness.

When hearing this, the General was confirmed that his wife was delirious, and he again besought her not to excite herself as she was doing. But she insisted anew that he should give his attention, without interrupting her.

"If a woman," she said, "who has expiated an offence with all that is most terrible and consuming in remorse; that is destroying her peace of mind, her health and her life: if this unhappy creature, at the moment of dying in despair, can inspire the slightest pity, you, who have been the most generous of men; you, who have sowed my life with flowers, receive without rejecting me, without shunning me, in my last

mis últimos instantes, sin hacer horrible mi agonía con maldecirme, una confesión que os probará que mi corazón no está del todo pervertido, cuando tiene valor para hacerla.

Un sudor frío bañaba la frente de la moribunda: sus yertas manos temblaban convulsivamente; sus palabras salían débiles de sus labios, como *las últimas gotas de sangre que vierte una herida de muerte. Sin embargo,* haciendo un postrer y heróico esfuerzo, prosiguió así:

—Sé que voy á traspasar vuestro corazón con un agudo puñal; *empero* sólo ello puede impedir el que yo muera desesperada. Aquí tenéis— prosiguió, *dándole un pliego cerrado* —una declaración *firmada por mí y*

moments, without making my agony horrible by cursing me, a confession which will prove to you that my heart is not totally perverted, since it has the courage to make it."

A cold perspiration bathed the forehead of the dying woman: her rigid hands trembled convulsively; her words fell feebly from her lips, like the last drops of blood which flow from a deadly wound. Nevertheless, making a last and heroic effort she continued thus:

"I know I am going to pierce your heart with a sharp dagger; nevertheless, only this can prevent me from dying hopeless; Here you have," she continued, giving him a folded sheet, "a declaration signed by me and at-

atestiguada por dos testigos venerables. Por ella veréis, Señor, que Ramón no es nuestro hijo.

El conde, al oir estas tremendas palabras, por un movimiento involuntario, *se alzó de su asiento con ímpetu; pero al punto recayó en él anonadado*, y cubriendo su rostro con ambas manos, exclamó con asombro y dolor:

—¡Ramón, Ramón no es hijo nuestro!

—¡Tened piedad de mi agonía!—gimió Ismena.

—¡Eres una infame!—exclamó el general con toda la indignación de la probidad contra la traición, y con toda la repulsa de la virtud hacia el crimen.

Jamás había oído Ismena la bondadosa y paternal voz de su marido,

tested by two respectable witnesses. By that you will see, Sir, that Ramón is not our son."

The Count, upon hearing these dreadful words, with an involuntary movement, rose impetuously from his seat, but instantly fell back into it prostrated, and covering his face with both hands, exclaimed with astonishment and grief.

"Ramón, Ramón is not our son!"

"Have pity on me on account of my agony!" groaned Ismena.

"Thou art an infamous woman," exclaimed the General with all the indignation of sincerity against treachery, and with all the repulsion of virtue toward crime.

Never before had Ismena heard the kind and paternal voice of her hus-

tomar el terrible y viril acento con que *le arrojó el oprobio á la faz*, y se sobrecogió *cual herida de un rayo.* El profundo dolor y la severa condena del conde le parecieron abrir un abismo entre ambos, y hacer imposible que los labios que articulaban aquel *acerbo fallo*, pronunciasen la dulce palabra *que anhelaba*, y que deseaba más que la vida.

Esa palabra, que sólo podía dulcificar su muerte, era el perdón, que es el más bello y perfecto fruto de la caridad; el perdón, cuyo valor es tan grande, que con toda su sangre lo compró el Hijo de Dios, y que concede su Padre por una lagrima; ¡tal es su misericordia!

La infeliz, *en su desaliento*, se arrojó

band, assume the terrible and robust tone with which he cast the disgrace in her face, and overwhelmed her as if struck by lightning. The profound grief and the severe condemnation of the Count seemed to her to open an abyss between them both, and to make it impossible for those lips which uttered that severe sentence, to pronounce the sweet word, she was longing for and desired more than life.

This word which alone could soften the pangs of death for her, was, pardon, which is the most beautiful and perfect fruit of charity; pardon, whose value is so great, that the Son of God purchased it with all His blood, and His Father grants for a tear; such is His mercy!

The unhappy woman, in her dis-

fuera del lecho, cayó postrada, y levantando sus cruzadas manos, que apoyó sobre el noble pecho del hombre á quien había engañado, gritó *con voz gutural y moribunda:*

—¡Perdón!

Su último pensamiento, su último sentir, *su último aliento* se disolvieron en esta última palabra.

El general se estremeció al oir aquel grito destrozador lanzado en el *estertor de la muerte;* se inclinó hacia su mujer, y la cogió en sus brazos. No levantó sino un cadáver.

Entonces se oyeron las doce lentas y graves campanadas del reloj, como si hubiese aguardado el Tiempo ese momento para lanzar su metálico sonido, *cual un espontáneo y piadoso doble.*

may, threw herself out of bed, fell prostrate, and raising her crossed hands, which she rested against the noble breast of the man whom she had deceived, cried out in a gutteral and dying voice:

"Pardon!"

Her last thought, her last feeling, her last breath, were dissolved in this last word.

The General, shuddered at hearing this heartrending cry, given out with her death rattle, leaned forward toward his wife, and embraced her in his arms. He raised up only a corpse.

The twelve soft and solemn strokes of the clock were then heard, as if Time had reserved this moment for sending forth its metallic sound, as a spontaneous and pious tolling for the dead.

Capítulo Sexto.

Una culpa secreta, arrastrando sus terribles consecuencias, había costado ya la felicidad y la vida á la que la cometió, y la razón á la que la concibió; pues el anatema y la muerte de Ismena condujeron á Nora á un *manicomio*. Y sin embargo, sus amargas influencias no habían parado aquí, sino que *emponzoñaban* los últimos años de la existencia, hasta entonces tan serena y apacible, del general conde de Alcira. Se reconvenía el excelente *anciano*, sin cesar, por la palabra dura que la indignación *trajese á sus labios*, y que era la sóla, con la que en su vida toda, había herido á un corazón destrozado y *marchito*, que imploraba una suave

Chapter Sixth.

A secret crime, carrying its terrible consequences, had already cost the happiness and life of her who committed it, and the reason of her who conceived it, as the curse and the death of Ismena drove Nora to a lunatic asylum. Nevertheless, its fatal influence had not ended here, but was poisoning the remaining years of the life —until then so serene and peaceful —of General Count de Alcira. This worthy old gentleman accused himself constantly, for the severe word that indignation had brought to his lips, and which was the only one with which he had, during his whole life, wounded a broken and withered heart, imploring a kind and holy word so that it

y santa palabra para dejar de latir tranquilo, y que sólo halló un cruel *baldón*, con el cual murió desesperado.

Este recuerdo, que era á su vez un remordimiento, *envenenaba* su vida.

La reacción que experimentaba, llegaba, en su bondad natural, hasta hacerle casi disculpar un delito, compensado por tan sobresalientes cualidades, y *borrado* por un remordimiento sin igual y por sufrimientos mortales, puesto que la muerte tiene la dulce prerrogativa, *al asir su presa*, de llevar consigo lo malo y dejar lo bueno por epitafio.

El general compensó aquel momento de arrebato, con multiplicadas obras de caridad, ofrecidas á Dios en holocausto, á fin de lograr del cielo el

might cease to beat in peace, but finding only a cruel reproach with which it died in despair.

This recollection, that was a remorse at the same time, was poisoning his life.

The reaction he experienced, resulted—in his kind nature—in making him almost excuse a crime, outweighed by so many excellent qualities, obliterated by mortal suffering and unparalleled remorse, since death has the sweet prerogative, when seizing its prey, of taking with itself the evil, and leaving the good for an epitaph.

The General made up for that moment of passion, by numerous charitable deeds, offered as a sacrifice to God, in order to obtain from Heaven,

perdón, que negó la tierra, á la arrepentida pecadora.

Amargaba además, su vida, el horrible secreto *que le ahogaba*, y que envolvía con él á todos sus hijos. No podía romper el *arcano*, sin sacrificar al que su bondadoso corazón amaba siempre con tierno cariño, sin difamar las sagradas cenizas de su esposa. Guardó, pues, este infausto secreto: respetaba la infancia é inocencia de los tres adolescentes, y no se hallaba con valor para descubrirlo.

—Siempre será tiempo—pensaba—*de descorrer el velo* á tan triste y cruel realidad.

Pasaron, entre tanto, los años: el conde veía acercarse su fin. Queriendo pasar sus últimos días rodeado

for the repentant sinner, that forgiveness which earth had denied her.

His life was, besides, being embittered, by the horrible secret that was smothering him, and involving with him all his sons also. He could not break the secret, without sacificing him whom his soft heart had always loved with tender affection; without libeling the sacred ashes of his wife. He kept, therefore, this accursed secret; respected the youth and innocence of the three adolescents, and could not find the courage to disclose it.

"There will always be time," he thought, "to tear away the veil from so sad and cruel a reality."

In the meantime years passed away; the Count saw that his end was near. Wishing to pass his last days sur-

de sus hijos, y viéndose precisado antes de morir á descubrir el secreto que no podía *llevarse consigo*, les mando venir á reunirse con él en Chiclana. Allí quería morir, para ser enterrado al lado de su mujer, y darle, aun después de muerto, ese público testimonio de amor y de aprecio.

Hallábase *recostado* en su *cama sillón*, del que ya no podía levantarse: sus hijos le rodeaban.

Los tres hermanos llenaban de placer y vanagloria al general. Ramón, *el mayor*, había salido del colegio de artillería; el segundo, de la *academia de guardias marinas*. *El menor*, acababa de llegar de la universidad de Sevilla. El padre miraba á los tres por turno con una indefinible expresión de ter-

rounded by his sons, and feeling himself obliged to reveal before dying, the secret which he could not take away with him, he requested them to come and join him at Chiclana. He wished to die there, so as to be buried beside his wife, and to give her, even after her death, this public testimony of love and appreciation.

He was found reclining in his bed-chair, from which he could not now rise: his children surrounded him.

The three brothers filled the general with pleasure and pride. Ramón, the eldest, had left the College of Artillery; the second, the Naval Academy. The youngest, had just returned from the University of Seville. The father looked at the three by turns, with an indefinable expression of tenderness,

nura, y cuando sus ojos se fijaban en Ramón, los bajaba para ocultar las lágrimas *que á ellos venían.*

El vivo placer que tuvo de ver á sus hijos, unido á la angustia que sentía, agitaron tanto al anciano, que pasó aquella noche mala y *calenturienta.*

Al día siguiente, sintiéndose debilitar por momentos, *dispuso* que le dejasen solo con los tres jóvenes. Éstos se acercaron á su lecho, reprimiendo las lágrimas para no afligirle.

Después de haberles mirado por *largo rato,* les dijo:

—Hijos míos, un cruel secreto, que ha de hacer la desgracia de uno de vosotros, existe hace muchos años oculto en el fondo de mi alma. Pero, *puesto que* voy á morir, no me queda

and when his eyes fell on Ramón, he lowered them in order to conceal the tears which came to them.

The lively pleasure that he took in seeing his sons, combined with the anguish he felt, excited the old gentleman so much, that he passed a bad and feverish night.

On the following day, feeling himself becoming weaker every moment, he ordered that he be left alone with the three young men. They approached his bedside, suppressing their tears in order not to sadden him.

After having regarded them for a long while, he said to them:

"My sons, a cruel secret, which must cause unhappiness to one of you, has existed many years hidden at the bottom of my soul. But, since I am

más tiempo para ser su depositario. ¡Oh, Dios mío! Mi corazón lo desmiente, y sin embargo, uno de vosotros no es hijo mío.

El doloroso asombro, que se manifestó en el rostro de los tres hermanos, les dejó mudos y pálidos.

—Bien conocéis—continuó el general, después de una pausa en la que tomó aliento—que mi interés y cariño son los mismos para todos vosotros, y que nadie ha conocido, ni aun vosotros mismos, que uno no me pertenecía. Y vosotros, hijos míos—añadió enternecido—¿cuál es el que no siente por mí la ternura de hijo?

La simultánea y elocuente respuesta de los tres hermanos fué, arrojarse en los brazos del anciano.

going to die, no more time is left to me as its depositary. Oh my God! My heart refuses to believe it, and nevertheless, one of you is not my son."

The painful astonishment, which manifested itself in the faces of the three brothers, made them silent and pale.

"You know well," the General continued, after a pause in which he took breath, "that my interest and affection for you are the same for all, and that nobody, not even yourselves, has known that one of you did not belong to me. And you, my children," he added with great feeling, "which one does not feel for me the tenderness of a son?"

The simultaneous and eloquent reply of the three brothers was, to throw themselves into the arms of the old gentleman.

—Pues si vuestro corazón no os lo dice—prosiguió el general profundamente conmovido—mi cruel deber es declararlo.

Los tres hermanos se miraron un instante.

—¡Padre!—exclamaron á una voz.

—¡No queremos saberlo!

El general levantó los ojos y las manos al cielo.

—¡Dios mío!—exclamo.—Muero tranquilo y contento. ¡Hijos míos! ¡hijos míos! ¡Que la satisfacción de haber ocultado para siempre un funesto secreto; que el recuerdo de haber cubierto con un santo velo de amor fraternal el infortunio de uno de los tres, haga vuestra vida feliz y tranquila, como habéis hecho mi muerte!

"Well then, since your hearts do not tell it to you," continued the General deeply moved, "my cruel duty is to declare it."

The three brothers regarded each other for an instant.

"Father!" they exclaimed with one voice, "we do not wish to know it!"

The General raised his eyes and hands towards Heaven.

"Oh God!" he exclaimed. "I die happy and contented. My sons! My sons! May the satisfaction of having for ever concealed a dreadful secret; may the recollection of having covered with the holy veil of paternal love the misfortune of one of you three, make your lives as happy and tranquil as you have made my death!"

Y poniendo sus manos sobre las cabezas de los hermanos, *que se habían arrodillado* al lado de su *lecho*, dijo en voz solemne y suave:

—Que sean mis últimas palabras vuestra recompensa. ¡Hijos míos, *yo os bendigo!*

FIN DE LA CONCIENCIA.

And placing his hands upon the heads of the brothers, who had fallen on their knees at the side of his bed, he said in a soft and solemn voice:

"May my last words be your recompense. My sons, I bless you!"

END OF CONCIENCE.

NOTA—Las letras *bastardillas (italics)* indican que la palabra ó frase está explicada en notas al final del libro.

V

El Escapulario.

Capítulo Primero.

Los sencillos moradores del *pueblo de Dos Hermanas*, se quedaron sorprendidos cuando el *camino de hierro*, que conduce de Sevilla á Cádiz, vino á favorecerles.

Una nueva era se abría para esta tranquila y silenciosa aldea. Esta nueva era acababa con el silencio y la soledad del lugar, y lo ponía bonito y simétrico, pero el pueblo *dejaba de ser tan sencillo*, campestre y rústico como lo era, y por lo tanto, no sería ya tan poético *para aquellas*

NOTE.—The *Italics* indicate that the word or phrase, in the Spanish text, is explained in notes at the end of the book.

V

The Scapulary.

Chapter First.

The simple inhabitants of the village of Dos Hermanas, were surprised when the railroad, which runs from Seville to Cadiz, came for their benefit.

A new era was opened for this tranquil and quiet village. This new era was to put an end to the quietness and solitude of the place, and make it pretty and symmetrical, but the village ceased to be so plain, rural and rustic as it was, and for that reason, it would no longer be so poetic, for those imaginations that find the poetry and

mentes que hallan la poesía y lo pintoresco del campo, en lo natural, sencillo y rústico.

En una de las casas situadas al extremo opuesto del que ocupa la estación, *sentadas en el patio*, se veían, una mañana del mes de junio, á varias mujeres ocupadas en *faenas domésticas*, cuando, por la siempre abierta puerta de la calle, entró una *anciana* diciendo:

—*¡Dios guarde á ustedes!*

—Y á usted: por muchos años—contestaron.

—Bien decía yo—añadió una de las *vecinas*, que era joven y estaba cosiendo—bien decía yo que vería visita, *porque hace rato que el gato se está lavando la cara.* ¿Qué trae usted de bueno, *tía Manuela?*

picturesqueness of the country, in what is natural, plain and rustic.

In one of those houses, situate at the end opposite to that occupied by the station, seated in the court-yard, were seen, one morning in the month of June, various women engaged in domestic occupations, when, by the always open street door, an old woman entered, saying:

"May God guard you!"

"And you also, for many years," they replied.

"I said well," added one of the neighbors, who was young and was sewing, "I said that I would see a visitor, because for some time the cat has been washing her face. What good do you bring, Aunt Manuela?"

—¡Traer bueno!—repuso ésta—*pues si lo bueno lo vengo á buscar porque no lo hallo!*

—Como que está en el cielo; *pero usted no se queje*, tía Manuela; usted que tiene en Sevilla á la señora que tanto la *ayuda para que siembre sus tierras.*

—Sí, hija, y lo que siento es que no podré nunca devolverle lo que me da. Pero si no fuera así ¿cómo costeaba yo la enfermedad á mi marido? *Como que casa vieja todas son goteras*, mi Juan, que tiene ya cumplidos los setenta, está siempre sufriendo. Las tres criaturas de mi pobre hija estaban *en cuerecitos*, y mi señora me las vistió. Dios se lo dé á ella de gloria. Cuánto hacen los ricos por

"Bring good!" she replied. "Why, good is what I come to look for because I cannot find it."

"Since everything good is in Heaven; but you cannot complain, Aunt Manuela; you, who have in Seville the lady who aids you so much, that you can sow your lands."

"Yes, my child, and what I regret is that I shall never be able to repay her for all she gives me. But if it were not for this, how could I meet the expense of my husband's illness? Like old houses, whose roofs constantly leak, my John, already seventy, is always ailing. My poor daughter's three babies were naked, and my lady clothed them for me. May God reward her with glory. How much the rich do for us,

nosotros, *y más de cuatro* no lo conocen y son ingratos con ellos. No así yo, que bien sé lo que merece por lo que hace conmigo, y la digo: "¡Ay señora, nadie sabe lo que allá arriba vale un favor de aquí abajo! Así es que ha dispuesto su Divina Majestad, que obtengamos todos salvación, dando para ello á los ricos el camino de la santa caridad, y á nosotros, los pobres, el de la santa conformidad."

—Tía Manuela—*dijo la dueña de la casa*—¿quiere Vd. comer?

—*Dios se lo pague, que aproveche.* ¿Ya van ustedes á comer? ¿Pues qué hora es?

—*Las todas;* y por eso voy á poner la comida, porque *en dándole á uno las doce comiendo se alcanza bendición.*

and yet many do not know it and are ungrateful to them. I am not, for I well know what she deserves for all she does for me; and I say to her: "Ah! madam, no one knows the worth there above of a favor here below! Thus it is that his Divine Majesty has ordained, that we shall all attain salvation, giving for this purpose to the rich, the path of holy charity, and to us, the poor, that of holy contentment."

"Aunt Manuela", said the mistress of the house, "will you dine with us?"

"May God repay you; may it profit you. Are you now going to eat? Then what o'clock is it?"

"Twelve o'clock, therefore I am going to serve dinner, because if twelve o'clock strikes while one is eating, he is blessed."

—Mucha verdad que es.

—Ahí viene tu hijo Roque cantando como un canario—dijo la vecina que estaba sentada frente á la puerta, á la dueña de la casa.—Desde que estuvo *en la guerra del moro* está siempre *más alegre que unas castañuelas.*

—*Pues qué* ¿está aquí tu hijo, Isabel?—preguntó la tía Manuela.

—Sí, señora; ha venido con dos meses de licencia, y está ahora con su padre *trillando la cebada.*

Capítulo Segundo.

Acercábase á la casa *un gallardo mozo*, que con sonora y clara voz venía cantando.

—Dios te guarde, Roque—dijo *cariñosamente* la tía Manuela—Parece

"That is very true."

"Here comes your son Roque, singing like a canary," said the neighbor who was seated in front of the door, to the mistress of the house. "Since he has been in the Moorish war he is always merrier than castanets."

"What? is your son here, Isabel?" asked Aunt Manuela.

"Yes, madam, he has come with two months leave of absence, and is now with his father thrashing barley."

Chapter Second.

A handsome young man approached the house, singing in a clear and sonorus voice as he came along.

"God preserve you, Roque," said Aunt Manuela, affectionately. "It ap-

que *desde que no nos vemos no nos conocemos.* Amigo mío, desde que has vuelto de la guerra de África *has echado una voz como la de un ruiseñor.* Pero ¡qué de tiempo estuvimos sin recibir noticias de tí, *y sin saber si honrarte vivo ó llorarte muerto!*

—Después, cundieron las voces de que habías estado preso, y de que *te metieron en consejo de guerra. ¿Qué delito cometiste,* hombre?—agregó la vecina joven.

—Ninguno. *El lance ése ha metido más ruído que una tronada.*

—Pues te culpaban, Roque.

—*¡Toma! como que no hay víboras más emponzoñadas que las lenguas de los hombres.*

—*No supimos* ni yo ni su padre

pears that since we do not see each other, we do not know each other. My friend, since you have returned from the war in Africa, you have acquired a voice like that of a nightingale. But what a long time we were without receiving any news from you, and without knowing whether to honor you as living or to weep for you as dead!"

"Then, there came a report that you had been arrested and court-martialed. What crime did you commit, man?" the young neighbor added.

"None; that affair has made more noise than a thunder storm."

"Yet they condemned you, Roque."

"Of course! for there are no vipers more poisonous than men's tongues."

"Neither I nor his father knew that he was accused," said the mother of the

que le culpaban—dijo con indignación la madre del soldado.—*¡Vaya, vaya!* ¡Culpar á mi hijo! *¡Lo que se miente!* Perdida anda la verdad. Razón lleva *el cura, que refiere que cuando acaba de decir misa,* exclama *al cerrar el misal:* ¡Adiós verdad, hasta mañana!

—Pues Roque—dijo la vecina—*tu novia, que lo supo,* te ha dejado y le habla á otro.

—Desde que pisé la tierra de España me lo dijeron; su noticia es, pues, más vieja que el modo de andar.

—Y ¿qué dijiste?

—¿Qué dije?

"¿Qué cuidado le da al rey
Que se le muera un soldado?
El mismo se me da á mí
De que ella me haya dejado."

soldier with indignation. "Well! Well! To blame my son! How they lie! Truth is lost! The priest is right who says, after saying mass, he exclaims on closing the missal: "Farewell, truth, until tomorrow."

"Well, Roque," said the neighbor, "your sweetheart, who heard it, has left you, and is courted by another"

"They told me that as soon as I put my foot on Spanish soil; your news is, therefore, older than the way to walk."

"And what did you say?"

"What did I say?"

"As much as the king cares
For a soldier who dies for him,
So much do I care
That she has left me."

—Bien dicho, hijo—opinó la tía Manuela.—En los amores no es menester entristecerse, *sino pasar de largo si no pintan bien.*

—*Cuéntanos el lance,* Roque—añadió la vecina.—*Cualquiera cosa apostaría yo á que fué algo de pendencia,* porque tú has sido siempre muy *peleador.*

—Y además—añadió la tía Manuela—como allí tenían ustedes carne, pan, *vino largo* y café, estarían con muchos *bríos* y arrogancia. Por entonces todo estaba aquí pacífico: *el invierno fué tan lluvioso que creíamos que íbamos á poder beber agua en pie y sin agacharnos;* no había dónde ganar una *peseta, y no hay cosa que más amanse que el no tener; pues el que no junta*

"That is right, my boy," was Aunt Manuela's opinion. "In love affairs one must not be melancholy, but pass on as usual, if unsuccessful."

"Tell us the affair, Roque," added the neighbor. "I would bet anything that it was some sort of a quarrel, because you have always been very quarrelsome."

"And besides," added Aunt Manuela, "as you had there meat, bread, plenty of wine and coffee, you must have been very vigorous and arrogant. At that time all was quiet here: the winter was such a rainy one, that we believed we would be able to drink water standing and without stooping; one could not make a twenty cent-piece anywhere, and nothing is so taming as to have nothing· for he who

más que para pan, *no lo gasta en vino, y sabido es, que todos los desmanes* salen de las tabernas: *¡mal haya ellas!*

—Por esa cuenta—observó el soldado—le agradará á usted mucho la pobreza, tía Manuela.

—No quiero decir que me *plazca*, hijo mío—repuso la buena mujer—porque no todo lo que á nuestra alma aprovecha place á nuestros sentidos, que son muy terrestres; pero conozco sus ventajas.

—Tía Manuela *¿se ha metido usted á predicador?*—preguntó con benévola sonrisa el soldado.

—Sí, hijo—respondió ésta—es propio de los ancianos enseñar y guiar á los jóvenes.

—¿Y si no se dejan enseñar *sino que se burlan de usted?*

can get together only enough to buy bread, does not spend it for wine, and it is well known that all troubles spring from the taverns; confound them!"

"Accordingly," observed the soldier, "poverty would be very agreeable to you, Aunt Manuela."

"It does not follow that it pleases me, my son," replied the good woman, "because not all that profits our souls is pleasant to our senses, which are very earthy; but I know its advantages."

"Aunt Manuela, have you taken to preaching?" asked the soldier with a good-natured smile.

"Yes, my son," she replied, "it is proper for the old to teach and guide the young."

"And if they do not allow themselves to be taught but laugh at you?"

—Peor para ellos, Roque; á mí no me perturban por eso, porque *no puede haber mal piloto* cuando el viento es bueno. Pero tal cosa no harás tú, hijo mío, que te criaste por buenos padres y en buenos principios.

—Pero cuenta el lance; cuéntalo, Roque—insistieron las vecinas.

Capítulo Tercero.

—Han de saber ustedes, entonces —principió el soldado—que antes de embarcarnos para la costa del moro, estuvimos unos días en Cádiz. Allí ví una ceremonia religiosa, en acción de gracias por el salvamento de *la tripulación y pasajeros* de un barco. Si mi madre y usted, tía Manuela, la hubiesen presenciado se mueren de gozo.

"So much the worse for them, Roque; I am not disturbed on that account, because the pilot cannot be a bad one, when the wind is favorable. But you will not do that, my son, you whom good parents have brought up with good principles.

"But tell us the affair, tell us, Roque," the neighbors insisted.

Chapter Third.

"You must know, then," commenced the soldier, "that before embarking for the Moorish coast, we were some days in Cádiz. There I saw a religious ceremony of thanksgiving for the preservation of the crew and the passengers of a ship. If my mother and you, Aunt Manuela, had witnessed it, you would have died with delight."

—Sí, hijo, sí. *¡Bendito sea el Señor!*

—Había más luces en el altar que estrellas iluminan el cielo ante el trono de Dios: ¡qué de flores; qué de incienso; qué de plata; qué de oro; *que de alhajas*, en aquella iglesia!

—¡Tanto nos parece á nosotros, siendo todo tan poco para Dios!—dijo la tía Manuela.

—Pero sobre todo—prosiguió el narrador—*¡qué de almas!* Y al pie del Presbiterio todos los tripulantes del barco, teniendo delante *la vela hecha girones*, que habían traído como muestra de la furia del temporal, del que les había salvado, atendiendo á sus fervorosas oraciones, el divino Sér que creó Dios y dió forma humana. Eso dijo el predicador; pero ¡qué

"Yes, my son, yes. Blessed be the Lord!"

"There were more lights on the altar than stars that illuminate the sky before the throne of God: what a profusion of flowers, incense, silver, gold, and jewels was in that church!"

"So much it appears to us, yet all is so little to God!" said Aunt Manuela.

"But above all," continued the narrator, "what a quantity of souls! And at the foot of the chancel, all the crew of the ship, holding in front of them the tattered sail, which they had brought as proof of the fury of the storm, from which, the divine Being, whom God had created and had given the human form, had, in response to their fervent prayers, saved them. This was what the preacher said; but what

sermón! Mejor que los de usted, tía Manuela.

—¡Ya! como que el que predicaba era un sacerdote—repuso la anciana.

—Pero cuando llegó á dar gracias, allí fué *rebosar los corazones*, postrarse todos y *deshacerse en llanto.* Yo, tía Manuela, lloraba cada lagrimón como una pelota: cosa que ni antes ni después me ha sucedido en toda mi vida.

—*Llamadas*, llamadas, hijo mío, que hace Su Divina Majestad á nuestra fe—repuso conmovida la anciana.

—Cerca de mí—prosiguió el soldado—*estaba arrodillada* una señora muy entusiasta por la guerra de África, como todas las mujeres de Cádiz.

a sermon! Better than yours, Aunt Manuela."

"Certainly! seeing that he who preached was a priest!" replied the old woman.

"But when he reached the thanksgiving, there he caused all hearts to overflow, to be humbled and to melt with tears. I, Aunt Manuela, wept, each tear as large as a ball; a thing that has never before or since happened to me in all my life."

"Appeals! Appeals! my son, which His Divine Majesty makes to our faith," replied the old woman with much emotion.

"Near to me," continued the soldier, "was a lady on her knees, who was very enthusiastic over the war in Africa, like all the women of Cádiz."

—Dí de toda España—observó la tía Manuela.—Fíjate, Roque, que nosotras las mujeres, seguimos siempre á lo bueno y á lo legítimo instintivamente, aun sin saber el camino, *como los arroyos* siguen *al río.*

—Dice Vd. bien, tía Manuela.—Pues señor; como iba diciendo, cuando se concluyó la función, la señora aquélla se acercó á mí y me dió un escapulario, encargándome mucho que lo llevase al cuello y que, poniéndome con fe y amor bajo el *amparo* de Dios, me encomendase á él en todos los peligros y riesgos *que me iban á rodear.* Se lo prometí, tomé el escapulario, *lo besé, y me lo colgué al cuello.*

—*¡Puesto lo tiene!—dijo ufana* la madre del narrador.

"Say of all Spain," observed Aunt Manuela. "Bear in mind, Roque, that we women, always follow that which is lawful and good instinctively, even without knowing the path, as the brook follows the river."

"You are right, Aunt Manuela. Well sir; as I was saying, when the ceremony was concluded, this lady approached me and gave me a scapulary, strongly urging me to carry it around my neck, placing myself with faith and love under the protection of God, and committed me to it, in all the dangers and risks which were about to surround me. I promised her this, took the scapulary, kissed it, and placed it around my neck."

"He has it on!" said the mother of the narrator proudly.

—Durante la travesía—prosiguió éste—nos cogió un horrible temporal. ¿Tía Manuela, no ha visto usted nunca el mar?

—No, hijo; *ni ganas*, pues he oído decir que no tiene fin; que *no se le halla el fondo*; que *ruge como una manada de toros*, y que tiene en sus centros unos *peces diformes, llamados tiburones*, que se comen á las gentes, *y eso no me hace ni chispa de gracia.*

—Cuando hay que verlo, tía Manuela, es embarcado y en día de temporal. Está la embarcación metida entre montes de agua, tan altos como los de *Ronda*, que todos se mueven y revientan *echando espumas, y se tiran unos á otros el bagel como si fuera una pelota; y cuéntese con que en*

"During the passage," he continued, "a terrible storm overtook us. Aunt Manuela, have you never seen the sea?"

"No, my son; nor do I wish to, for I have heard said that it has no end; that its bottom cannot be found; that it bellows like a drove of bulls, and that it has in its midst enormous fishes, called sharks, which eat people, and this does not amuse me a bit."

"To really see it, Aunt Manuela, one must be on board ship and on a stormy day. The ship is between mountains of water, as high as those of Ronda, which are all in violent commotion and burst into pieces, spreading foam, and tossing the vessel from one to another, as if it were a ball; and con-

ese azar no hay que esperar más ayuda ni más auxilio que el del cielo; así es, que dice bien el refrán: "*si quieres aprender á orar, entra en el mar.*" Por mí puedo decir que me encomendé con gran fervor al Señor, y me sentí después tan reposado de ánimo, *como si hubiésemos navegado sobre un charco de aceite.* Cuando felizmente arribamos, exclamé: ¡Dios mío, ya has empezado á ampararme; no desvíes de mí, piadoso Señor, tu santa protección!"

—Oye, Roque ¿son aquellas playas *como las de por acá?*—preguntó la vecina.

—*Ahora no es sazón de platicar de eso, porque tengo que volver á la era* y no me detengo más.

—*Mientras tu madre acaba de*

sider, that in this perilous position, there is no other succor or help to be expected than that of Heaven. So, the proverb is very true: 'if you wish to learn to pray, go to sea.' As for me, I can say that I most fervently committed myself to God, and afterwards felt a mental calm, as if we had been sailing on a pool of oil. When we fortunately arrived, I exclaimed: 'Lord, Thou hast already commenced to assist me; do not, merciful Father, take from me thy holy protection!'

"Listen, Roque, are those coasts the same as ours here?" the neighbor asked.

"Now is not the time to speak of this, as I must return to the threshing floor and will not delay any longer.

"Whilst your mother is finishing the

arreglarte la merienda, concluye de contarnos el percance.

—Sí, hombre—añadió la tía Manuela—*no nos dejes á media miel.*

Capítulo Cuarto.

—Un día, después del *rancho*—continuó el soldado—*estábamos unos cuantos de charla;* yo había bebido un trago y estaba *chispo;* la verdad se ha de decir, tanto más en estas ocasiones en las que no es el hombre el que obra, sino el compañero que lleva consigo. Había yo emprendido la conversación con un *lebrijano*, que no estaba chispo como yo, sino *borracho*, *y no paraba de poner por las nubes* la torre de la iglesia de su pueblo.

preparation of your luncheon, conclude to relate your experience."

"Yes, man," added Aunt Manuela, "don't leave us in the middle of the honey."

Chapter Fourth.

"One day, after mess," continued the soldier, "a few of us were chatting; I had taken a drink and was tipsy; the truth must be told, so much the more on these occasions when the man is not the one who acts, but the companion which he carries with him. I had accosted a Lebrigan, who was not tipsy as I was, but drunk, and who would not stop raising to the skies the church steeple of his village."

—"*Ya se ve*"—le dije yo—"como que están ustedes los lebrijanos *tan ufanos* con la torre de la iglesia de su pueblo, que cuando se acabó de labrar, y llegó el invierno, no sabiendo como resguardarla de la inclemencia del tiempo, *se juntaron los vecinos del pueblo, mataron cuantas ovejas tenían, y con sus pieles hicieron una funda* á la torre; por lo cual se les conoce á ustedes hasta el día de hoy por los de la funda."

—El lebrijano *se amoscó*, y me preguntó si por acaso quería yo manifestar con lo que iba diciendo, que fuesen las gentes de su pueblo unos bárbaros.

—"*¿Qué habían de ser?*"—le respondí yo—"son muy discretos y *advertidos*, y si no dígalo la petición que

'Of course,' "I said to him," 'as you Lebrigans are so proud of the church steeple of your village, that when tilling was over, and winter arrived, not knowing how to protect it against the inclemency of the weather, the inhabitants of the village came together, killed all the sheep they had, and with the skins made a cover for the steeple; therefore to this day you are known as those of the cover.'

"The Lebrigan became angry, and asked me if, perhaps, I wished to imply, by what I had been saying, that the people of his village were barbarians."

'How could they be,' "I replied," 'they are very witty and clever, and if not let the petition speak which they made on the occasion of a great

hicieron, en ocasión de subir *una arriada grande la vega, hasta llegar al pie del cerro* en que está el pueblo, pidiendo que se declarase á Lebrija puerto de mar."

—*¡Qué guasón!*—dijeron riéndose las mujeres.

—¿No sabes, hijo—observó la tía Manuela—que los lebrijanos se enfadan con esas *chanzas*; que las chanzas acaban mal, y que las burlas, *dice el refrán, "dejarlas cuando más agradan?"*

—Tía Manuela—dijo el soldado —*"después del asno muerto la cebada al rabo." Á mi costa lo supe*, y también que *"no hay peor burla que la verdad,"* porque el lebrijano *se amostazó*, y me dijo claro y con todas sus

flood, which covered the valley up to the foot of the hill, in which the town stands, asking that Lebrija be declared a seaport.'

"What a droll fellow," said the women, laughing.

"Do you not know, my boy," said Aunt Manuela, "that the Lebrigans become angry at such jokes; that jokes end badly, and that the proverb says 'stop jokes, just when they become most pleasant'?"

"Aunt Manuela;" said the soldier, 'lock the stable door after the horse has been stolen.' I knew that at my own cost, and also that there is no worse joke than the truth, because the Lebrigan became vexed, and told me openly and plainly, that we, people of

letras, que los de Dos Hermanas éramos los bárbaros y los *tontos*. Yo levanté la mano y *le dí la mayor guantada* que he dado en mi vida.

—¡Ave María! hombre, hiciste mal —dijo la tía Manuela.

—Señora *¿quién no se siente de una mala razón?* Me injurió, y "hombre honrado, antes muerto que injuriado." Salimos al campo desafiados. El lebrijano estaba *tan ciego por la ira* y por el vino, que me acometía furioso, pero *sin tino*; yo, que ni quería matarle ni que él me matase á mí, le paré con un *golpe de plano* sobre la cabeza, que *le atolondró y le tumbó de espaldas*, y, dejándole allí tendido *para que durmiese la mona*, me volví al campamento.

—*Pero llegó la hora de la lista de*

Dos Hermanas, were barbarians and fools. I raised my hand and gave him the heaviest slap that I have ever given in my life."

"Holy Mary! man, you did wrong." said Aunt Manuela.

"Madam, who does not feel hurt at an offensive argument? He insulted me, and 'to a man of honor death is preferable to an insult.' We challenged, and went out to the fields. The Lebrigan was so blind with rage and wine, that he attacked me with fury, but without judgment; I, who did not wish to kill him, or that he should kill me, stopped him by a flat stroke on the head, which stunned and threw him on his back, and, leaving him stretched out there, that he might sleep off the wine, I returned to camp.

"But the hour arrived for the roll

la tarde, y faltó. Se tomaron informes, y hubo quien dijo que nos habían visto salir del campamento para pelear, *y señaló el rumbo que habíamos tomado.* Se mandó á un *cabo* con unos soldados á reconocer el sitio, y hallaron al lebrijano bárbaramente *degollado.*

—¡Gran Dios!—exclamaron las mujeres.—Roque ¿mataste á ese hombre *sin querer?*

—Si le hubiera matado, queriendo ó sin querer ¿estaría yo aquí ahora refiriendo el caso?

Capítulo Quinto.

—Sigue adelante, Roque; cuéntanos lo que sucedió, que me tienes como á aquél que está temiendo *que se le caiga el techo encima*—dijo la tía Manuela.

call in the evening, and he was missing. Investigation followed, and there was one who said he had seen us leave the camp to fight, and pointed out the direction we had taken. A corporal with some soldiers were sent to examine the place, and found the Lebrigan barbarously beheaded."

"Great God!" exclaimed the women. "Roque, did you kill this man without wishing to?"

"If I had killed him, willingly or unwillingly, would I be here now telling the story?"

Chapter Fifth.

"Go ahead, Roque; tell us what happened, because you hold me like one who is fearing that the roof may fall upon him," said Aunt Manuela.

—*Allí iban las cosas vivas*—continuó el soldado—se me hizo *consejo de guerra*, y á pesar de haber jurado que yo no era reo de aquel delito, me condenaron á ser *fusilado*, sin más consuelo que acudir á mi escapulario, que ya me había sacado *de entre las olas embravecidas*, para que me librase en aquel trance, en el que no me quedaba esperanza alguna en lo humano.

—Una mañana, me sacaron del arresto para llevarme al consejo.—"Voy á ser fusilado"—pensé.—Entonces saqué del pecho mi escapulario, lo besé, y le dije:—"Ya que no me hayas salvado la vida, por no ser la voluntad de Dios, alcánzame una buena muerte, que no niega el Señor al que conforme con su suerte y contrito de sus culpas

"Things went lively there," continued the soldier; "I was court-martialed, and in spite of having sworn that I was not guilty of this crime, was condemned to be shot, without any greater consolation to support me than my scapulary, which had already delivered me from the infuriated waves, in order to liberate me at this critical moment, when no hope of human aid was left to me."

"One morning, they took me from prison to carry me to the court. 'I am going to be shot,' I thought. Then I drew from my breast my scapulary, kissed it, and said: 'Since you have not saved my life, it not being the will of God, procure for me an easy death, which the Lord never refuses to him, who, is assigned to his lot,

se la pide. No pido ánimo, *que no me falta*, sino que muerto yo, consueles á mi pobre madre. *Infúndela* que muero inocente, para que me llore desgraciado, pero no perverso, como voy á aparecer á los ojos de los hombres."

Las mujeres *se habían todas echado á llorar, con esa blandura de corazón* característica de las gentes sencillas.

—¡Hijo de mi alma!—gritó su madre, que le había oído desde adentro—¡si te hubiesen quitado la vida fusilándote, me la habrían quitado á mí aquellos mismos *tiros!*

—¡Pobrecito! ¡Dios de mi vida, pobrecito!—repetían las otras mujeres.

—Pero—prosiguió animándose el joven—el escapulario *había venido en*

and penitence for his sins. I beg not for courage which I do not lack, but that, I being dead, you will console my poor mother. Impress upon her that I die innocent, so that she may mourn for me as unfortunate, but not wicked, as I am going to appear in the eyes of men.'

The women had all commenced to cry, with that softness of heart characteristic of simple people.

"Son of my soul!" cried his mother, from within, who had heard him, "if they had taken your life by shooting you, the same shot would have taken mine."

"Poor fellow! God of my life! Poor fellow!" repeated the other women.

"But" continued the young man, becoming animated, "the scapulary had

mi ayuda. Aquella mañana, una patrulla que hacía un reconocimiento, había hallado, escondidos *entre los matorrales*, á unos *moros* que apresaron, y después de registrarles, encontraron en uno de ellos una medalla de plata. Los compañeros del lebrijano reconocieron la medalla, como propiedad de aquél, que la llevaba siempre puesta. Entonces los oficiales sospecharon lo acaecido: que aquel desgraciado había sido, en su borrachera, degollado por los moros. Prometieron la vida á los presos si declaraban la verdad, y decían cuál de ellos había muerto al soldado, y los moros confesaron que el matador había sido aquél en quien hallaron la medalla.

—¡Dios mío! ¡Dios mío!—excla-

come to my aid. That morning, a patrol that was reconnoitering, had found, hidden in the bushes, some Moors, whom they captured, and after examining them, found upon one a silver medal. The companions of the Lebrigan recognized the medal, as belonging to him, and the one he always wore. Then the officers suspected what had happened: that this unfortunate man must have been, while drunk, beheaded by the Moors. They promised the prisoners their lives if the latter declared the truth, and told which one had murdered the soldier, and the Moors confessed that the murderer was the one upon whom was found the medal."

"My God! My God!" exclaimed

maron las mujeres con enternecidas y entusiastas aclamaciones.

—Roque—dijo la tía Manuela—¿no hiciste en aquel instante una promesa en acción de gracias, por el patente amparo que te prestó el escapulario?

—Sí, señora—contestó el soldado. —Prometí proclamar mientras viva, la santa efigie, más alto que las estrellas; *bendecirla agradecido, cada día y cada hora*, y no fumar nunca en domingo.

FIN DE EL ESCAPULARIO.

the women with tender and enthusiastic shouts of joy.

"Roque" said Aunt Manuela, "did you not instantly make a promise of thanksgiving, for the manifest protection which the scapulary afforded you?

"Yes madam" replied the soldier. "I promised to proclaim whilst living, its holy image higher than the stars; to gratefully bless it, every day and hour, and never to smoke on Sundays."

End of The Scapulary.

NOTES OF FERNÁN CABALLERO.

Alcázar, from the Arabic ALCACR, royal house of the Caesar. The Alcázar in Seville is the old palace of the Kings, worthy rival of LA ALHAMBRA in Granada. (Cortina, Spanish in Twenty Lessons, page 275).

Con tan vivo empeño, with such an earnest endeavor.

Pueblo, people.

Esmaltan, embellish.

Andalucía, Southern Spain.

Apenas, scarcely.

Pormenor, detail.

De uu encanto pasajero, of a passing spell.

Dechados de moral, models of morality.

El primer albor, the first dawn.

Ceñiría las sienes, would gird the temples.

Fallo, judgment, decision.

Tinieblas, darkness, obscurity.

Suelo, soil, country.

Risueño, smiling.

Aves, birds.

Pincel, brush, limner.

Desempeño, execution.

Ya estén bosquejados á grandes rasgos, whether they be sketched roughly.

End of Notes of Fernán Caballero.

NOTES OF UNA MADRE

TRAFALGAR.

Acaeció, it happened.

Buques, ships.

Disgustado, displeased.

Maniobrar, to manœuvre.

Navío, ship.

Virar en redondo, to vear around.

Por una diestra y atrevida maniobra, by a skillful and daring manœuvre.

Bajas, casualities.

Desmantelados, dismasted.

Luchando, fighting.

Hizo que se pusieran de rodillas, He made them fall on their knees.

Mientras arrastre el resto de sus días, miserable y desgraciado, while he drags out the rest of his days, a miserable and despised being.

Esta arenga, this harangue.

Chapter First.

Había ataviado, had embellished.

La muralla gualda, the yellow wall.

Que tendían sus miradas hacia la bahía, who directed their glances towards the bay.

Pero sus semblantes abatidos, but their dejected looks.

Las velas hinchadas de esperanza y denuedo, the sails inflated with hope and courage.

Los ligeros y gallardos pabellones, the light and graceful colors (flags).

Don precioso de la patria, precious gifts from the father-land.

Que llevaban como penacho, which they carried as a plume.

Hacía que se asemejasen estos buques, made these vessels appear like.

Pasos lentos, mesurados y orgullosos, slow, measured and proud steps.

El mar centelleaba con los vivos rayos del sol, the sea sparkled with the bright rays of the sun.

Jamás debiera estar manchado y turbado por la tempestad, was never to be darkened and disturbed by the tempest.

Surcado por los navíos, ploughed (tracked) by the ships.

De tiempo en tiempo un cañonazo, from time to time a cannon shot. (The suffix *azo,* when applied to nouns such as *las ón* (cane) *sable* (sabre) *cañón* (cannon) etc., means a blow struck, as: from *bastón, bastonazo;* from *sable, sablazo;* from *cañón, cañonazo,* etc. *Cortina's,* Spanish in Twenty Lessons, page 217, note 3.

Que encerrada en su estancia torcía, who closeted in her room wrung (twisted).

Gravina. As a proof of how this distinguished General was thought of even by his enemies, we copy from The London Chronicle of March 15th, 1806, five months after that glorious battle:

> "We regret to hear that the brave and gallant Admiral Gravina is dead. His friends had for a long time entertained the hope of his recovery, but, unfortunately, these hopes have met with disappointment.
>
> "With Gravina, Spain loses the most expert commander of its navy, and a sailor under whom its fleets, though sometimes defeated, always fought in a manner which deserves the praise of its enemies."

The Paris "Journal de L'Empire," January 19th, 1806, says referring to Admiral Gravina, as follows:

> "It has not been decided to amputate his arm, that arm he knew how to use so well, for the honor of our flag, and as an example to our navy."

Don Ignacio Álava, born in Vitoria, Spain, in 1750, entered the Spanish Navy in 1766, and occupied different important offices, especially in Chili and the Philippines. When a general, he took part in the battle of Trafalgar, commanding the ship Santa Ana, where he was three times seriously wounded. He died in 1817, then an Admiral.

M. Pierre Charles de Villeneuve, French Rear-Admiral, born in 1763, distinguished himself, and in 1804 was chosen by Napoleon to prepare the expedition against England. He sailed from Toulon in 1805, and in Cádiz he joined the fleet of Gravina. Pursued by Nelson, he took refuge in Martinique. Hurriedly returning from the West Indies, and not daring to direct himself to England, as he was ordered to do by the Emperor, he went to Cádiz, Spain. His conduct, which was judged in different ways, caused the plans of the Emperor to fail. Villeneuve, fearing punish-

ment, and so as to regain favor, offered Nelson the fatal battle of Trafalgar, 1805, where he was taken prisoner. After gaining his liberty in 1806, he went sadly to Paris, but after reaching Rennes, he became despondent and rather than confront Napoleon, committed suicide.

Lejos de mí la fuga ni algún temor cobarde, far from me be flight or cowardly fear.

Y sin manchar, and without staining.

CHAPTER SECOND.

Armada, navy.

Sir Horatio Nelson, was born on the 29th of September 1758, at Burnham Thorpe, Norfolk, of which place his father, Edmund Nelson, was rector. At the age of 13, he entered the royal navy, commencing his career in the *Raisonnable* commanded by his uncle Buckling. On account of this uncle becoming comptroller of the navy, his promotion was very rapid, and he attained the rank of Post-captain, before he was quite 21. He commenced to distinguish himself, by a series of noble deeds in the war with France. In 1793, in the siege of Calvir, Corsica, he lost one eye. He was the cause of the success of the English Navy over the Spanish in Cape St. Vincent, a few years later. He lost his right arm in an unfortunate expedition against Teneriffe. In 1798, being in command of the fleet, he obtained the great victory of the Nile. Honors after this were shown him from all parts: from England, with the title of Baron Nelson, and from the King of Naples with that of Duke of Bronté. His next magnificent exploit was the battle of Copenhagen in 1801, but a crowning glory awaited him at Trafalgar, against the combined navies of France and Spain. Ere night, the power of both France and Spain upon the seas was annihilated, and Napoleon's threatened invasion of England had become an abortive dream.

No escuchaba, she was not listening.

Ama, nurse.
Sumiéndose, suppressing.
Procuraba sonreirse, tried to smile.
Sollozos, sobs.
Esmero, care.
Que vigilamos vuestro sueño, who watched your sleep.
Arrostrar esas muertes, to encounter death.
Ay! Ah! Alas! An exclamation of pain or grief.
Secaba, dried.

Chapter Third.

Mandó acortar velas, commanded to take in sails.
Ciego de despecho, blind with wrath.
Apenas se enlutó, scarcely darkened.
Su seno agitado, its agitated bosom.
Debajo de, underneath. Many of these complex prepositions require *de* before a noun or a verb, Cortina's, Spanish in Twenty Lessons, page 30, note 1, and page 282.
Lecho, bed.
Abrumada y anonadada, overwhelmed and depressed.
Se había hincado de rodillas, had thrown herself on her knees.
Que casi salía de la cuna, who had scarcely left his cradle.
Guardia marina, midshipman.
El bramido de las olas, the roaring of the waves.
El aterrador aullido del huracán, the terrific howling of the hurricane.

Chapter Fourth.

De repente, suddenly.
Gime oprimida con su peso, y desaparece bajo sus velas, groans oppressed with its weight, and disappears under its sails.

Diríase que eran dos grandes pueblos, one would say that they were two great nations.

La una quiere acometer atrevida, one wishes to attack daringly.

Truena el cañón espantoso, the frightful cannon thunders.

El silbo de la bala que se roza con su cuerpo, the whiz of the bullet which grazes his body.

Arranca la bocina, wrests the speaking-trumpet.

Metralla maltrata, grapeshot injures.

Don Cosme Damián Churruca, general of the Spanish navy, was born in Motrico, Guipúzcoa, the 27th of Sept. 1761. He became a midshipman, and in Oct. 1778, as an officer, took part in the campaign of Gibraltar under General Arce. Spain owes Churruca many astronomic and geographic works, some of which were adopted by France, and in the name of this nation Napoleon honored the author with a sabre of honor and with many other distinctions. In 1805, highly esteemed and considered by everybody, he took command of the ship SAN JUAN in the squadron of Gravina, united to that of the French admiral Villeneuve, against Nelson, finding himself in the battle of Trafalgar. The SAN JUAN fought against 6 ships at the same time. Churruca defended himself heroically until he was struck by a shell which took away his right leg. On account of this he died three hours later, without allowing the SAN JUAN, then a wreck, to lower her colors.

No desfallece, does not weaken.

Truena, thunders.

Abordajes, boarding (the act of boarding a ship to fight).

Allá naufragios, there shipwrecks.

La tierra gime, the earth groans.

Brama, roars.

Ruge, howls.

Enojada, vexed.

Suelta con cólera, bursts with anger.

Aquí se anegan, here they are submerged.

Arrían bandera, lower the flag.

Allí se va á pique, there founders.

Con la suya enarbolada, with its own flying.

Don Dionisio Alcalá Galiano, after being the author of a number of scientific works, died gloriously in the battle of Trafalgar in his 43rd. year. He was born in the province of CÓRDOBA, in 1762, and was considered one of the most talented men of his time in Spain.

Como sabio, as a scholar.

Desarbolado, dismasted.

Tratan de trasbordar á la tripulación que sobrevive, they try to tranship the surviving crew.

Encontrar cavida, to find place.

Lanchas, life-boats.

El único lugar que queda en las ya sobrecargadas lanchas, the only place remaining in the already over-laden life-boats.

Perezca yo, let me perish.

Aunque zozobremos todos, though we all capsize.

Cabo de Trafalgar, is memorable for the great naval battle fought off its shores between the British fleets, under Nelson and Collingwood, and the combined fleets of France and Spain under the French commander Villeneuve and the Spanish admiral Gravina.

No tiene semejante en los fastos de la historia en valor, honor y desastres, has no equal in the annals of history, in respect to courage, honor and disasters.

CHAPTER FIFTH.

Al mugir, to the roaring.

El callar de la muerte, the silence of death.

Yacían, were lying. For the use of this defective verb, see Cortina, Spanish in Twenty Lessons, page 262.

Trozos, pieces.

Las playas se iban cubriendo de cadáveres, the shores were being covered with corpses.

Erguidas y confiadas, proudly erect and confident.

Grito destrozador, heart-rending cry.

Se halla en brazos, finds herself in the arms.

Se agolpan á sus ardientes y secos ojos las lágrimas, the tears rushed to her burning and dry eyes.

Le estrecha sobre su pecho, she presses him against her breast.

Se postra ante un crucifijo, prostrates herself before a crucifix.

Gime la madre acongojada, groans the afflicted mother.

Umbrales, pl. of *umbral*, threshold.

Se refugia en el seno, takes refuge on the bosom.

Se secan, become dry.

Ni los enturbia el dolor, neither does grief disturb them.

Su rostro, her countenance.

Había perdido el juicio, had lost her mind.

End of Notes of Una Madre.

Notes of La Flor de las Ruínas.

Chapter First.

Que circundan á Lisboa como macetas de flores, which surround Lisbon like pots of flowers. Lisbon, the capital of Portugal, a town of about 250,000 inhabitants, is situated on the right bank of the river Tagus, and on three larger and four smaller hills, all of which with its safe and spacious harbor, gives the beautiful city a wonderfully picturesque appearance.

Anfitriona, hostess.

No se apartaban, were not removed from.

Vecinos, some one near (neighbour).

En queda y conmovida voz, in a low and sympathetic voice.

Como que es de usted vivo retrato, since he is your living image.

Lo que no obsta á que tenga las perfectas facciones, which is not inconsistent with his having the perfect features.

Acababa de llegar, had just arrived.

Y en regocijo de su regreso, and in joy at his return.

Y otros en el terrado ante la casa, and others on the terrace in front of the house.

Lontananza, to a great distance.

Dueña, hostess.

Á poco el recién llegado vino (past of *venir*, to come: *vin-e, -iste -o, -imos, -isteis, -ieron*) soon the newcomer came.

Con que, so that.

El indefinible encanto que el recuerdo le presta, the indefinable charm which remembrance lends it.

Aun viniendo de Londres, although coming from London.

Preguntó con patrio orgullo, asked with patriotic pride.

Cuyos pies besan el Tajo con sus dulces labios, whose feet are kissed by the Tagus with its sweet lips.

Y el océano con sus saladas olas, and the ocean with its salt waves.

Nosotros, por el contrario, no nos hallamos sino, we, on the contrary, are not happy unless.

Este rinconcito, this dear little corner.

Chapter Second.

Que los suelen (*soler* to use, be accustomed to, Cortina, *Verbos Español es*, page 167) *ostentar*, who are accustomed to boast of them.

Así sucedía, thus it happened.

Que solía (note 1) *pasear solo*, that he used to take his walks alone.

En're aquellos campos de mirtos y laureles, among those myrtle and laurel fields.

Paseos, promenades.

Con extrañeza, with astonishment.

Mejilla, cheek.

No levantaba sus ojos del suelo, did not raise her eyes from the ground.

Empero en el sentir delicado de Pedro, yet, in Peter's delicate sensitiveness.

La peculiaridad de la provocación superó, the peculiarity of the provocation outweighed.

Ca la tarde, each afternoon.

Sucedió, it happened.

De los que corrían abundantes lágrimas, from which abundant tears were flowing.

Á pesar de, in spite of.

Fué arrastrado á seguirla, was compelled to follow her.

Que por la seducción que la belleza inspira, than by the seduction which beauty inspires.

Después que en su seguimiento se hubo internado, after following her until he had entered. *Después que se hubo internado*, for the use of this tense, called in Spanish, *pasado anterior*, see Cortina's, *Verbos Españoles* Page 9.

Si le aquejaba algún pesar, if she was suffering from any sorrow.

Y si era de naturaleza que pudiese él remediarlo ó aliviarlo, and if it was of such a nature that he could cure or alleviate it.

Prorrumpiendo en un amargo llanto, bursting into bitter weeping.

Vengo (irregular present indicative, first person of *venir*: *vengo, vien-es,-e, ven-imos,-ís, vien-en*) I come.

Tan linda, so pretty.

Con una mezcla de despecho, with mingled resentment.

Cada cual palpables, each one perceptible.

En sus palabras duras, in her harsh words.

Puesto que, therefore, since.

¿De veras? Truly?

Cada vez más empeñado, each time more persistent.

Que no pudo disimular un estremecimiento, who could not conceal that she was shocked.

Tornó a preguntar, again asked.

Absorto de encontrar tantas anomalías, tan extrañas reticencias, amazed to find so many anomalies, such strange reticence.

Sin rechazarme, without repelling me.

El morigerado carácter, the well-disciplined character.

Ingerírselas, to implant them in her.

Llevaron un rudo choque al oir aquellas palabras, received a rude shock on hearing those words.

¿Y si yo la amase á mi vez? and if I, in my turn, should love you?

Como de cierto sucedería, as would certainly happen.

¿Qué mal habría en eso? and what harm would there be in that?

Un ente misterioso, a mysterious being.

Sin que se sepa (subjunctive present of *saber*, to know: *sep-a,-as,-a,-amos,-áis,-an*) without one's knowing.

Se alejó, moved away.

Se paró, stopped.

Alameda (literarly, a grove of poplar trees) public walk, small park.

Chapter Third.

Mas á pesar de eso, but in spite of that.

Al poco rato se levantó, after a little while she arose.

Más empeñado, more persistently.

Tan inculta, tan sentida y tan áspera, so uncultured, so sensitive and yet so harsh.

Averiguar, to ascertain.

Domicilio, abode.

No pudo (past of *poder*, can: *pud-e,-iste,-o,-imos,-isteis,-ieron*) *arrancarle*, could not draw from her.

À falta de otro nombre, for want of another name.

Se desesperaba en medio del caos de confusiones en que vivía he despaired in the midst of the chaos of confusion in which he was living.

Citas, appointments, meetings.

Se asía á su brazo, she would seize his arm.

Y acudían, and appeared.

Y enturbia, and darkens.

Y subyugada en que se hallaba, and spell-bound (position) in which he found himself.

Que es querido, who is loved.

Apurada y cariñosa, eagerly and caressingly.

Raíces, roots.

Espinas, thorns.

Chapter Fourth.

Un barrio que destruyó un terremoto, a ward which was destroyed by an earthquake.

Trozos de paredes, fragments of wall.

Con los huecos, with the vacant spaces.

Despojados de sus vidrieras y celosías, (despoiled of) without its panes and shutters.

Parecían ojos sin párpados, appeared like eyes without lids.

Cuevas, caves.

Habitaciones, rooms.

Escombros, rubbish, débris.

Mostraban por sóla gala alguna díscola ortiga ó algún silencioso lagarto, showed as their only adornment some stray nettle (urtica) or silent lizard.

Como los pájaros sus nidos con plumas y musgo, as the birds their nests with feathers and moss.

Aun entre aquellos desamparados y lóbregos esqueletos, even among those abandoned and gloomy skeletons.

Alguno que otro de esos parias, some of those homeless people, (tramps.)

Una techumbre de aneas, a ceiling of rush (a kind of cane used for the seat of chairs.)

Un pedazo de estera colgado en los huecos de las ventanas, a piece of matting hanging in the hollows of the windows.

Empujando, pushing.

Extrañamiento, repulsion.

No puedo variar mi existencia, I cannot change my existence.

Estos ensayos me han salido siempre fallidos, these attempts have been always frustrated.

Mira esta cicatriz en mi cuello, look at this scar on my neck.

No sólo el yugo que sobre mí pesa, not only the yoke which oppresses me.

Que encubren y callan, which conceal and are silent.

La voz se anudó en la garganta de la que hablaba, the voice of the speaker became choked in her throat.

Miró en torno suyo, looked around her.

Entre las grietas de las carcomidas paredes, between the cracks in the crumbling walls.

Desviándose de ella, turning away from her.

Este reclamo del crimen, this decoy of (crime) criminals.

Sirena de cementerio, syren of the cemetery.

Mi cariño, my love.

¡*Infeliz de mí*! Unhappy that I am!

Empujadas, driven, pushed.

Y que empaña, and which he taints.

Quiebra, breaks.

Fuertes golpes dados en la puerta, heavy knocks (given) upon the door.

CHAPTER FIFTH.

Verdugos, hangmen.

Los golpes redoblaron, the knocks become louder.

Desatentados, unfixed, wandering.

Vigoroso empuje, vigorous push.

Tres foragidos entraron en aquella estancia, three villains entered that room.

Mal alumbrada por un candil colgado, badly lighted by an old oil lamp hanging.

Descarnado muro, bare wall.

Pecho, breast.

Me arrancáis, you wrench from me.

Levantándose erguida, rising defiant.

Si no le soltáis, if you do not release him.

¡Atadla! Bind her!

Y si no lo logro, and if I do not succeed.

Delatándoos, denouncing you.

Está fuera de tino, she is out of her mind.

Saquémosle, let us take him away.

Le disfrazaremos, we will disguise him.

Sacando de un arca un hábito de fraile, taking out of a chest a monk's habit.

Saca también la mordaza, take out also the gag.

Que se repercutía con violencia, who struggled violently.

Quienes la dejaron atada y presa de, who left her bound and seized with.

De repente oyeron, (past of *oir*, to hear; *o-í,-iste,-yó,-ímos, -ísteis,-yeron*) suddenly they heard.

¡Alto ahí! Halt there!

Esta voz reanimó y encendió, cual una centella, las apagadas esperanzas, this voice revived and rekindled like a flash, the dying hopes.

Ronda, night-patrol.

¡Huyamos! let us fly!

¡Quietos! be quiet!

Y sacando un puñal, cuya hoja, and drawing a poniard, whose blade.

Se halló preso entre las afiladas puntas, he found himself imprisoned between the sharp points.

Sacerdote, priest.

Moribunda, dying.

El mesurado sonido de sus pisadas, the measured sound of their foot-steps.

Aligerad el paso, hasten your steps.

Con pasos apresurados, with hurried steps.

Rostro desencajado y las muñecas ensangrentadas, disfigured face and her wrists stained with blood.

Con desgarrador acento, heart-rending accent.

Ahogada por la ira, choked with rage.

¡Qué frío es este acero! how cold is this steel!

CONCLUSION.

Se ajusticiaban, were executed.

Inminente peligro, eminent danger.

Calenturas cerebrales, brain fever.

Dueña de aquella morada, mistress of that home.

Protagonista, hero.

End of Notes of La Flor de las Ruínas.

NOTES OF LA CONCIENCIA.

CHAPTER FIRST.

Así como, just as.

Nido de gaviotas, nest of sea-gulls.

En la concavidad de una peña, in the cavity of a rock.

Murallas, walls.

Que en el fondo de la ensenada, which at the extremity (back-ground) of the cove.

Abre sus arsenales, opens its dock-yards.

Heridos y maltratados en sus azarosas carreras, injured and buffeted in their hazardous voyages.

Regresan á sus lares, return to their shelter (homes.)

Gallarda y digna vecina, beautiful and worthy neighbor.

Por una arboleda de álamos blancos, through a grove of white poplar trees.

En todo su apogeo, in its zenith.

Su auge, its high meridian.

Descollaba, exceled.

Caoba, mahogany.

Tachonada con grandes clavos de brillante metal, garnished with large nails of brilliant metal.

El patio, the court.

Estaba solado, was paved.

Losas de mármol azules y blancas, blue and white marble flags.

Rodeada de macetas, sorrounded by flower pots.

Pendían, were suspended.

Verdes y floridas colgaduras de jazmines, green and flowered jasmine hangings.

Doradas jaulas con vistosos pájaros, gilded cages with beautiful birds.

Un toldo de lona, an awning of canvas.

Esparciendo una sombra suave, spreading a soft shade.

Las paredes de la sala eran de estuco blanco, the walls of the parlor were of white plaster of Paris (stucco.)

Sobre un fondo celeste, on a sky-blue back ground.

Maciza y forros de gro, massive and lining of gros-grain.

Que se apoyaban, who were leaning.

Que con el dedo levantado parecía amenazarlas, who with his finger raised appeared to threaten them.

Los cordones y borlas, the cords and tassels.

Alabastro, alabaster.

Como la de la luna, like that of the moon.

Tertulias de confianza, informal parties.

Sobre un velador de mosaico, on a mosaic stand. *Velador* is generally called a small round table.

Colocadas en jardineras, placed in jardinières.

En los huecos de las ventanas, in the spaces of the windows.

Las persianas, the blinds.

Recostada, reclined.

Rizos rubios, blond curls.

Preciosas, beautiful.

Cojines del sofá, sofa cushions.

Un peinador de holán, a dressing-gown of cambric.

Guarnecido de encajes, trimmed with lace.

Enjugaba, de cuándo en cuándo, una lágrima, wiped away now and then a tear.

Que se deslizaba lentamente por sus anacaradas mejillas, which slowly glided down her pearly-white cheeks.

Pestañas, resbalaba, eye-lashes, glided.

Sonrosado, rose-color.

Chapter Second.

Tierras, lands, property.

James II Stewart of England, or *Stuart*, by the French modifying orthography, son of Charles I., and Henrietta Maria, was born on the 15th of Oct. 1633. In 1648, during the civil war, he made his escape to France, where he served in the French army; but on peace being made with Cromwell, he was obliged to leave the territory of Louis XIV. He

then entered into the military service of Spain. At the Restoration he was made Lord High Admiral of England. In 1660, he married Anne, daughter of Lord Chancellor Hyde, who died a few years later, and he then married again, Mary Beatrice, daughter of the Duke of Modena, by whom he had a son, James, Prince of Wales, born on the 27th of April, 1688, and known as the Chevalier St. George, or the elder Pretender. A few months after, on the 5th of November, William, Prince of Orange, landed at Torbay with 14,000 men, and James, who found himself deserted by the nobility, gentry and army, had to retire to France, where he was hospitably received by Louis XIV. Early in March in the following year, he made an attempt to regain his throne, by invading Ireland with a small army. The Boyne, a river which enters the Irish sea four miles below Drogheda, is famous for the battle fought then by that Prince against William III., on its banks, the 1st of July, 1690, where James II., was defeated. He then returned to France where he continued to reside until his death, 1701.

PRINCE JAMES FRANCIS EDWARD, Prince of Wales, married in 1719, one of the wealthiest heiresses in Europe, Maria Clementina Sobieski, grand-daughter of JOHN SOBIESKI, King of Poland, and by her had, at Rome, two sons: CHARLES EDWARD STUART, born in 1710 called the younger Pretender, and Henry Benedict, Cardinal York, in 1747. The first, who bore among the Jacobites the title of Prince of Wales, served under the King of Spain until 1743, when a scheme was contrived in France, with the support of the Jacobites in England, by which CHARLES EDWARD was to recover the throne of Great Britain for his family. But the attempt was unsuccessful. In July 1745, while George II was in Hanover, he landed with a few devoted followers in the bay of Lochnanuagh, and ten days after, CHARLES marched at the head of a large body of hardy mountaineers, who were joined by the Duke of Perth and Lord Strathallan, each with a large retinue of followers.

EDINBURGH surrendered to him, and CHARLES proclaimed his father King of Great Britain, and himself, regent. After having routed Sir John Cope, the commander-in-chief of the King's troops in Scotland, CHARLES resolved, contrary to the advice of his council, to advance into England, though his force hardly exceeded 6,500 men, and three English Armies, each larger than his own, were preparing to meet him. Finally, after some victories and reverses, on the 16th of April 1746, the Duke of Cumberland encountered CHARLES's army, and though the Highlanders at first rushed boldly forward, they gave way later, the battle becoming a rout, where the fugitives were pursued and slaughtered by the dragoons who spread carnage and desolation over the country. The bravest and most devoted men to the cause of CHARLES were killed, and CHARLES escaped, succeeding in reaching France, where he remained until the peace of Aix-la-Chapelle in 1748, when it was made a condition that France should abandon the cause of the Stuarts, and CHARLES, refusing to quit France voluntarily, was conducted with a guard out of the Kingdom, and retired to Rome, where he took the title of COUNT OF ALBANY. He died the 31st of January 1788.

Almansa, a city in the province of ALBACETE, Spain, celebrated for the battle of the same name, the 25th of April 1707, between the Spanish and French armies, under the command of the Duke of Berwick, against those composed of English, German, Dutch and Portuguese, the former being victorious, which assured the crown to FELIPE V. In commemoration of this battle, a beautiful monument was erected which, among other inscriptions, has the following on one of its pyramids:

"Del Quinto Carlos memorias
Felipe Quinto también
Excita en nobles victorias,
Cuando de los Jaimes glorias
En este campo se ven"

alluding to *King Jaime el Conquistador*, who was victorious in the same field in a battle against the Moors, 1255.

Sus rasgados ojos azul turquí, her large torquois blue eyes.

Entre sus obscuras pestañas, between her dark eye-lashes.

Altiva, haughty.

Su porte, her carriage.

Decantada, praised.

Peor dotada, worse endowed.

Que se forjaba en su imaginación, which she created for herself in her imagination.

Cual los que pronostican las hadas, the same as those the fairies predict.

Su soñado porvenir, her dreamed-of future.

Suerte, lot.

Caudal, fortune.

Cuñada, sister-in-law.

Manera tan agria y tan hostil, so rude and hostile a manner.

Á pesar de ser, in spite of being.

Correvediles, links.

Joyas de Andalucía, gems of Andalucia, a large and fertile territory in the south of Spain. It takes the name from the turkish ANDALOSH, land of the West. The Romans named it BÆTICA, from the river BETIS, the modern Guadalquivir. See Cortina's, Spanish in 20 Lessons, pages 273 to 278.

Como tiene el valiente su denuedo, as the valiant has his boldness.

Sin pregonarlo, without proclaiming it.

Índole, temperament.

Tan donoso, so witty.

Finura, politeness.

No había sino tertulias, there were nothing but informal parties.

Vosotras sois las temidas, you are the feared.

Temientes, fearers.

Sojuzgadoras, subjugators.

Sometidos, submissive.

Siervos vencidos, vanquished servants.

Denegados, refused.

Las muy loadas, the much-praised.

Los desechados, the rejected.

Morada, dwelling.

Dueño, master.

Enlutada, in mourning.

Lloraba al contestar, cried when answering (use of the infinitive instead of the present participle in English. Cortina's, Spanish in 20 Lessons, page 349).

Cuán amargamente contrastaban en aquellas cartas la suerte, how bitterly did these letters cause the lot to contrast.

Embajada, a tender.

Supo, (past of *saber : sup-e,-iste,-o,-imos,-isteis,-ieron*) she knew.

Desfogóla esparciendo calumnias sobre Ismena, she vented it covering Ismena with calumnies.

Un anciano gastado, a worn-out old man.

Quedando así burlados sus ambiciosos cálculos, remaining thus frustrated her ambitious calculations.

Mayorazgo, right of primo-geniture (right of succession in family estates, vested in the first-born son).

El excesivo orgullo y el altivo amor propio, the excessive pride and the haughty self-love.

Escarnios y vilipendios, scoffs and disdain (contempt).

Vertiendo, shedding.

Chapter Third.

Nodriza, nurse.

Mujer astuta y soberbia, astute and haughty woman. See notes, Chapter Second.

Desarrollar, to develop.

Caudal, capital.

Suerte, lot.

¡Palabras vanas! interrumpió con agria tristeza, useless words! interrupted with bitter sadness.

Prohijarle, to adopt him.

No querría, (conditional form of *querer*, to wish: *querr-ía, -ías,-ía,-íamos,-íais,-ían*) *el Conde*, the Count would not be willing.

Sepa, subjunctive of *saber*, to know: *sep-a,-as,-a,-amos,-áis,-an*.

Engaño, deceit, trick.

Infeliz desvalido, unfortunate, helpless person.

Sus sobrinas, your nieces.

Pingüe viudedad, a rich dowry.

Rango, rank.

Sacudiendo, shaking.

Como si de su mente, as if from her mind.

No hay maldad que no inventes, there is no wickedness that you would not invent.

Cariñosamente, lovingly.

Para sacarte á dar un paseo, to take you out for a walk.

Me incomoda el andar y me fastidian las gentes, walking (see notes, Chapter Second) is disagreeable to me and people annoy me.

Y sobre todo, te hallo, and moreover, I find you.

Abatida, despondent.

Acaso? perhaps?

No me aqueja mal alguno, I am not suffering from (it does not grieve me) any illness.

Facultativo, physician.

El rostro, the face.

Se sonrojó, flushed.

Gritó, cried out.

¡Calla! be quiet!

Dícese que mientras más se calla la venida, más hermoso es lo que viene, they say the more secretly we treat the coming, the more beautiful the comer.

Enternecida mirada tender look.

Por ventura (used only in interrogation) perhaps.

Su desgana, her want of appetite.

Su languidez, her languor.

Su malestar, her indisposition.

¡Mientes! thou liest!

Demudada, exasperated.

Aplomo, assurance, self possession.

Dió seis campanadas con su claro y metálico son, struck six times (gave six bell-strokes) with its clear and metalic sound.

Ya acudió el tiempo á la cita, time has already kept the appointment.

En la berlina por un ama, in the landau by a nurse.

Chapter Fourth.

El ir á gozar, to go to enjoy.

Hechos, facts.

Había más aún, there was still more.

Al mayor, the eldest (Cortina's, Spanish in Twenty Lessons, page 82, note 1).

Hacia, towards.

Había ahuyentado, had driven away.

Su culpa, her fault.

En que respirase, in drawing her breath.

El toldo cubría el patio como un movible techo, the awning covered the court like a movable ceiling.

Limpieza, cleanliness.

Pájaros, birds.

Mostrábanse lozanas, looked luxuriant.
Pausadamente, slowly.
Se paró, stopped.
Ya, now.
Sino su sombra, la que apoyada, but her shadow, which leaned.
Se arrastró bajo el soberbio portal de mármol, drew up under the imposing marble porch.
Como un cadáver, like a corpse.
Empañados y abatidos, dimmed and dejected.
Habían encanecido, had become gray.
Tez, complexion.
Mortaja, shroud.
Puesto que, since.
Garra, grip.
Menos su ama, with exception of her nurse.
Sonaron las doce, twelve o'clock struck.
Y doce años hacía entonces, and it was then twelve years.
En la molicie del lujo, in the softness of luxury.
Su sangre hervía, her blood was boiling.
Su devoradora inquietud la ahogaba, her consuming restlessness was stifling her.
Reja, grating.
Que daba al patio, which overlooked the court-yard.
Rezar, to pray.
El humo del incienso sobre el altar, the smoke of the incense upon the altar.
Hondamente, deeply.
En la que rugía, in which was roaring.
No pudo (past of *poder*, to be able: *pud-e,-iste,-o,-imos, -isteis,-ieron*) could not.
Apartándose, withdrawing herself.
Que no empañó la culpa, which fault has not corrupted.

Con el rostro sobre la tierra, hasta que, with her face toward the ground, until.

Vela y ora, watches and prays.

¡Despierta! Awake!

De su dulce cuna, from her sweet cradle.

Féretro, coffin.

El delito impune, the unpunished crime.

Despojo, spoil.

En un espantoso y convulso estado, in a frightful and convulsive state.

Estaba aterrada y desvariaba, was terrified and wandering.

Chapter Fifth.

Que la hizo (past of *hacer,* to do: *hic-e,-iste,-hizo, hic-imos, -isteis,-ieron*) *caer,* which made her fall.

Profundo sueño, sound sleep.

Lindísimo, very pretty.

Se puso (past of *ponerse,* to put oneself: *pus-e,-iste,-o,-imos, -isteis,-ieron*) began.

Pero al echar una mirada, but upon casting a glance.

Que yacía, who was lying.

Como una marchita azucena sobre nieve, hizo, like a faded white lily upon snow, he made.

Sillón, arm-chair.

Dió (past of *dar,* to give: *d-í,-iste,-ió,-imos,-isteis,-ieron*) *las once,* struck eleven.

Oyó, past of *oir,* to hear: *o-í,-iste,-yó,-imos,-isteis,-yeron.*

Oye, present indicative of *oir: o-igo,-yes,-ye,-imos,-ís,-yen.*

En el borde de mi sepultura, on the brink of my grave.

Sentaos (second person plural, imperative of *sentarse,* to be seated. Respectful, classical manner of addressing a super-

ior) *Señor, que como á tal quiero hablaros,* be seated, Sir, that as such I wish to speak to you.

Quiso, past of *querer,* want: *quis-e,-iste,-o,-imos,-isteis,-ieron.*

Vos, que fuisteis (second person plural, past of *ser,* to be: *fu-í,-iste,-é,-imos,-isteis,-eron*) you, who were.

Destrozador, consuming.

Arrebatándole éste su sosiego, this destroying her peace of mind.

Que sembrasteis, who sowed.

Un sudor frío bañaba la frente de la moribunda, a cold perspiration bathed the dying woman's forehead.

Sus yertas manos, her rigid hands.

Las últimas gotas de sangre que vierte una herida de muerte, the last drops of blood which flow from a deadly wound.

Sin embargo, however.

Empero, nevertheless.

Dándole un pliego cerrado, giving him a folded sheet of paper.

Firmada por mí y atestiguada por dos testigos, signed by me and witnessed by two witnesses.

Se alzó de su asiento con ímpetu; pero al punto recayó en él anonadado, he raised impetuously from his seat; but instantly fell back into it prostrated.

Le arrojó el oprobio á la faz, he cast the disgrace in her face.

Cual herida de un rayo, as if struck by lightning.

Acerbo fallo, severe sentence.

Que anhelaba, which she was longing for.

En su desaliento, in her dismay.

Con voz gutural y moribunda, with a guttural and dying voice.

Su último aliento, her last breath.

Estertor de la muerte, death-rattle.

Cual un espontáneo y piadoso doble, like a spontaneous and pious tolling for the dead.

NOTES OF LA CONCIENCIA.

Chapter Sixth.

Manicomio, lunatic asylum.

Emponzoñaban, were poisoning.

Anciano, old gentleman.

Trajese (Imperfect Subjunctive of *traer*, to bring: *traj-ese, -eses, -ese, -ésemos, -eseis, -esen*) *á sus labios*, should have brought to his lips.

Marchito, withered.

Baldón, reproach.

Envenenaba, was poisoning.

Borrado, obliterated.

Al asir su presa, when holding its prey. *Al asir*, see Cortina's, Spanish in Twenty Lessons, page 134, note 3.

Que le ahogaba, which was smothering him.

Arcano, arcanum (secret).

De descorrer el velo, of tearing away the veil.

Llevarse consigo (*con*, with the pronouns *mí, tí, sí*, become *conmigo, contigo, consigo*, see Cortina's, Spanish in Twenty Lessons, page 35, note 6) carry away with him.

Recostado, reclined.

Cama sillón, bed-chair.

El mayor, the largest, superlative form of *grande*, large, is also used for the eldest, as the comparative form, *mayor*, for elder. The same can be said about *menor*, smaller or younger, comparative of *pequeño*, small. *El menor* could therefore be translated by "the smallest" and "the youngest." Cortina's, Spanish in Twenty Lessons, page 82, note 1.

Academia de guardias marinas, midshipman's academy.

El menor, the youngest.

Que á ellos venían, which came to them.

Calenturienta, fevcrish.

Dispuso (past from *disponer*, to order; a compound of *poner: dispus-e,-iste,-o,-imos,-isteis,-ieron*) he ordered.

Largo rato, long while.

Puesto que, since.

Que se habían arrodillado, who had fallen on their knees.

Lecho, bed.

¡Yo os bendigo! I bless you!

End of Notes of La Conciencia.

Notes of El Escapulario.

Chapter First.

Los sencillos moradores, the plain (simple) inhabitants.

Pueblo de Dos Hermanas (two sisters) town of *Dos Hermanas* (province of Seville, Southern Spain).

Camino de hierro, railroad.

Una nueva era se abría para esta tranquila y silenciosa aldea, a new era opened for this tranquil and quiet (silent) village.

Dejaba de ser tan sencillo, ceased to be so plain.

Para aquellas mentes que hallan, for those imaginations which find.

Sentadas en el patio, seated in the court-yard.

Faenas domésticas, domestic labors.

Anciana, old woman.

¡Dios guarde á ustedes! May God guard you!

Vecinas, neighbors.

Porque hace rato que el gato se está lavando la cara, because it is some time that the cat has been washing her face.

Tía Manuela, Aunt Manuela. In small towns especially, are generally called *Tía Fulana* (So and So) women of a certain age, who, by reason of their position, education and class, are not what otherwise are termed *señoras*, ladies. The same is the case with men of a certain age and of the same low class, who are called *Tío Fulano*.

Pues si lo bueno lo vengo á buscar porque no lo hallo, why, good is what I come to look for because I cannot find it.

Pero usted no se queje, but you cannot complain.

Ayuda para que siembre sus tierras, helps you so that you can till your pieces of land.

Como que casa vieja todas son goteras, as in all old houses are gutters (like all old houses which constantly leak).

En cuerecitos (in their little skins) naked.

Y más de cuatro (familiarly to express a proportion of many) and many people.

Dijo la dueña de la casa, said the mistress of the house.

Dios se lo pague, que aproveche (general expression at table or to refuse an invitation to eat.) God repay you; may it profit you.

Las todas (familiarly, all of them) twelve o'clock.

En dándole á uno las doce comiendo se alcanza bendición, if twelve o'clock strikes while one is eating, one will be blest.

En la guerra del moro (Moor) in the African war.

Más alegre que unas castañuelas, literally, more gay than castanets (very happy).

Pues qué (conditional and casual conjunction) since it is so.

Trillando la cebada, thrashing the barley.

Chapter Second.

Un gallardo mozo, a handsome young man.

Cariñosamente, fondly.

"Desde que no nos vemos no nos conocemos," "out of sight out of mind" (since we do not see each other we do not know each other).

Has echado una voz como la de un ruiseñor, you have acquired a voice like that of a nightingale.

Y sin saber si honrarte vivo ó llorarte muerto, and without knowing whether to honor you as living or to weep for you as dead.

Te metieron en consejo de guerra, they court-martialed you.

¿Qué delito cometiste? what crime did you commit.

El lance ése ha metido más ruído que una tronada, that occurence has made more noise than a thunder storm.

¡Toma! (familiar interjection employed to express the insignificance of any thing; it also implies to finally take notice of what could have been understood before) of course.

Como que no hay víboras más emponzoñadas que las lenguas de los hombres, because there are not vipers more poisonous than the tongue of man.

No supimos (past of *saber,* to know: *sup-e,-iste,-o,-imos, -isteis,-ieron*) we did not know.

¡Vaya, vaya! (familiar expression denoting decision or resolution) well, well.

¡Lo que se miente! how people can lie!

El cura que refiere que cuando acaba de decir misa, the priest who says that when he finishes reading mass.

Al cerrar el misal, when closing the mass-book.

Tu novia, que lo supo, your intended, who knew it.

Sino pasar de largo si no pintan bien, but pass along if they are not fortunate. *Pintar,* familiar and metaphorically, means to begin, to show the good or bad quality.

Cuéntanos el lance, tell us the occurrence.

Cualquiera cosa apostaría yo á que fué algo de pendencia, I would bet anything that it was something of a quarrel.

Peleador, quarrelsome.

Vino largo, plenty of wine.

Bríos, vigor.

El invierno fué tan lluvioso, que creíamos que íbamos á poder beber agua en pie y sin agacharnos, the winter was such a rainy one, that we thought we were going to be able to drink water standing up and without stooping.

Peseta, twenty cent piece.

Y no hay cosa que más amanse que el no tener, and there is nothing more taming than not to have.

Pues el que no junta más que, as that who does not get together but.

No lo gasta en vino, does not spend it in wine.

Y sabido es, que todos los desmanes, and it is known that all the mishaps.

¡Mal haya ellas! Confound them!

Plazca, please; subjunctive present of *placer,* to please, defective verb. Cortina's, *Verbos Españoles,* page 173, note 31.

¿Se ha metido usted á predicador? Have you become a preacher?

¿Sino que se burlan de usted? But they make fun of you?

No puede haber mal piloto, there cannot be a bad pilot.

Chapter Third.

La tripulación y pasajeros, the crew and the passengers.

¡Bendito sea el Señor! God be blessed!

¡Qué de alhajas! how many jewels!

¡Qué de almas! how many souls (persons)!

La vela hecha girones, the sail torn in pieces.

Rebosar los corazones, all hearts to overflow.

Deshacerse en llanto, to melt with tears.

Llamadas, calls.

Estaba arrodillada, was on her knees.

Como los arroyos siguen al río, as the brooks (follow) run to the river.

Amparo, protection.

Que me iban á rodear, that were going to surround me.

Lo besé y me lo colgué al cuello, I kissed it and hung it around my neck.

¡Puesto lo tiene! dijo ufana, he has it on! said proudly.

Ni ganas (familiar expression) nor wish to.

No se le halla el fondo, one cannot find its bottom.

Ruge como una manada de toros, it roars like a drove of bulls.

Peces diformes, llamados tiburones, enormous fishes called sharks.

Y eso no me hace ni chispa de gracia, and that does not amuse me a bit.

Ronda, a city in the province of Málaga, South of Spain, surrounded by very high and picturesque mountains.

Echando espumas, dashing foam.

Y se tiran unos á otros el bajel como si fuera una pelota. And they toss the vessel to each other as if it were a ball.

Y cuéntese con que en ese azar no hay que esperar más ayuda, and bear in mind that in this perilous position there is no other help to be expected.

"Si quieres aprender á orar, entra en el mar," if you wish to learn how to pray go to sea.

Como si hubiésemos navegado sobre un charco de aceite, as if we had been sailing on a pool of oil.

Como las de por acá, as those this way.

Ahora no es sazón de platicar de eso, now is not the season (time) to talk about that.

Porque me tengo que volver á la era, because I have to go back to the thrashing-floor.

Mientras tu madre acaba de arreglarte la merienda, whilst your mother is finishing the preparation of your luncheon.

No nos dejes á media miel (half honey) don't leave us in the midst of it.

CHAPTER FOURTH.

Rancho, mess.

Estábamos unos cuantos de charla, a few of us were chatting. *Estar de,* expresses a disposition of the body or mind, Cortina's, Spanish in 20 Lessons, page 127, No. 6.

Chispo, tipsy.

Lebrijano, from *Lebrija,* a town of the province of Seville, Spain.

Borracho, intoxicated.

Y no paraba de poner por las nubes, and did not stop exalting to the skies.

Ya se ve, of course.

Tan ufanos, so proudly.

Se juntaron los vecinos del pueblo, the inhabitants of the village came together.

Mataron cuantas ovejas tenían, they killed as many sheep as they had.

Y con sus pieles hicieron una funda, and with their skins they made a case.

Se amoscó, became angry.

¿Qué habían de ser? How could they be?

Advertidos, clever.

Una arriada grande, a big flood.

La vega, hasta llegar al pie del cerro, the valley reaching up to the foot of the hill.

¡Qué guasón! How comical!

Chanzas, jokes.

Dice el refrán que "dejarlas cuando más agradan," the proverb says to leave them alone when most pleasing.

"Después del asno muerto la cebada al rabo," after the donkey is dead, plenty of barley before him ("after the horse has gone, lock the stable").

A mi costa lo supe, I knew it at my own cost.

"No hay peor burla que la verdad," there is no worse joke than the truth.

Se amostazó, became irritated.

Tontos, fools.

Le dí la mayor guantada, I gave him the (greatest) best slap.

¿Quién no se siente de una mala razón? Who does not feel hurt at a bad argument?

Tan ciego por la ira, so blind with anger.

Sin tino, without judgment.

Golpe de plano, flat stroke.

Le atolondró y le tumbó de espaldas, stunned him and threw him on his back.

Para que durmiese la mona, so that he would sleep off the wine.

Pero llegó la hora de la lista de la tarde y faltó, but the hour for calling the roll arrived and he was missing.

Y señaló el rumbo que habíamos tomado, and should point out the direction we had taken.

Cabo, corporal.

Degollado, beheaded.

Sin querer, without wishing to.

Chapter Fifth.

Que se le caiga el techo encima, that the roof may fall upon him.

Allí iban las cosas vivas, things went lively there.

Consejo de guerra, court-martialed.

Fusilado, shot.

De entre las olas embravecidas, from between the enraged waves.

Que no me falta, which I do not lack.

Infúndela, impress upon her.

Se habían todas echado á llorar, had all commenced to cry.

Con esa blandura de corazón, with that softness of heart.

NOTES OF EL ESCAPULARIO.

Tiros, shots.

Habia venido en mi ayuda, had come to my aid.

Entre los matorrales, among the bushes.

Moros, Moors.

Bendecirla agradecido, cada dia y cada hora, to bless it gratefully, each day and hour.

End of Notes of El Escapulario.

FIN.

ENSEÑANZA de LENGUAS

POR MEDIO DE

"FONOGRAMAS CORTINA"

Para el estudio de una lengua extranjera son indispensables estas dos condiciones:

Una pronunciación perfecta, que no pueden darla en la generalidad de los casos sino profesores nativos;

Y la educación del oído por la incesante audición del idioma que se estudia.

Donde quiera que no pueda conseguirse un profesor con la cualidad enunciada, la educación resultará defectuosa, y el discípulo, después de gastar tiempo y dinero, y de una larga preparación, se encontrará con que al hablar á ingleses, alemanes ó franceses, ni es entendido por ellos ni puede entenderlos.

Hoy día, esta dificultad ha desaparecido, pues aunque en algunas poblaciones, sobre todo en las pequeñas, es difícil encontrar profesores aptos, gracias al fonógrafo se puede estudiar una lengua cualquiera sin la ayuda del profesor.

Profesores de reputación universal, reconocen que el fonógrafo tiene méritos indiscutibles, pues muchos de ellos lo están empleando en sus clases.

He aquí lo que el Sr. Profesor Hervey manifiesta en carta dirigida á R. D. Cortina Co., el 26 de Marzo de 1906:

"He empleado el fonógrafo. Su valor es indiscutible, pues proporciona al estudiante la oportunidad de oír la lengua extranjera, y se puede emplear provechosamente durante las horas de estudio."

Otro profesor nos escribe así:

"Si hoy día fuera á estudiar otra lengua, compraría una colección de fonogramas de la que deseara aprender, y los oiría todos los días tantas veces como me fuera posible."

En vista de lo expuesto, nuestra recomendación es apenas necesaria.

Empleamos el fonógrafo en nuestras diferentes Escuelas, y cientos de discípulos aprenden por este método con rapidez asombrosa.

Pero su verdadero mérito consiste en que la persona que, á causa de sus muchas ocupaciones, no puede comprometerse con un profesor para una hora determinada (ó á quien le es imposible encontrar uno que reuna las cualidades necesarias), tiene un profesor consigo constantemente.

Las ventajas que ofrece, expuestas con brevedad, son las siguientes:

No hay que preparar la lección. No se tiene que esperar al profesor. Apenas se tiene que estudiar. Un mínimum de esfuerzo mental. Un máximum de resultados prácticos. Una distracción agradable al mismo tiempo que instructiva.

Si se emplea la bocina, se puede oír en la oficina, en la casa, al tiempo de afeitarse ó de vestirse, en el comedor ó en el fumador. También se pueden emplear los tubos auditivos y no distraer la atención de las personas que estén presentes.

Es el único método natural y práctico porque

nos enseña una lengua lo mismo que los pianos de manubrio nos enseñan una canción nueva. El oído se familiariza completamente con los sonidos de la lengua que se está aprendiendo. Los fonogramas se hacen de cera y ésta no es más sensible que el cerebro, ni tampoco retiene con más facilidad.

Las voces nuevas se imprimen en el cerebro, de lo que resulta el "fonograma mental."

Las frases diarias se van aglomerando insensiblemente en el maravilloso archivo que todos poseemos llamado "memoria."

El manejo de la máquina es sencillísimo, pues un niño de corta edad lo puede aprender en 10 minutos, si se siguen estrictamente las instrucciones que van impresas aparte.

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